Plays and Pageants for the Church School

Marie W. Johnson

BERKELEY, CALIFORNIA

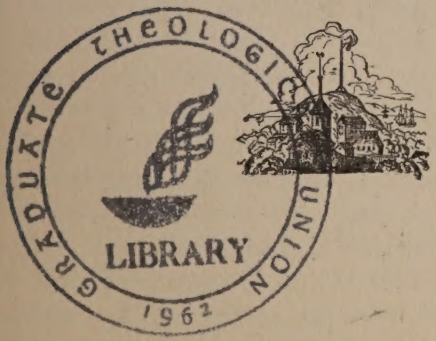
THE GIFT OF

Plays and Pageants

for the Church School

Compiled and edited by

MARIE W. JOHNSON



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FOREWORD

"We are constantly being taught to concentrate the mind; we must also learn to concentrate the soul."

THIS book we dedicate to the renewal of an ancient art. It provides fifteen varied opportunities for children and young people to join in expressions of truth, goodness, and beauty, and thus to unite soul and sense in the apprehension of God. Here are the forms of the pageant for the church sanctuary, and—more appropriately presented in the parish house—the dramatic pageant and the religio-ethical play. Underlying these different types are deep spiritual truths inherent in the setting and procedure of each. Through them religious experience may be symbolized and ethical experience visualized.

There is a growing movement to restore and preserve the ancient order of religious ceremonial which sets forth traditional episodes in type and symbol. Thus we have the form of pageant which is designed as a service of worship for the sanctuary of the church. Here a religious observance is our serious purpose—idealism to transcend realism. There are no spoken parts in this form of religious drama, the text being given to one Reader and the participants becoming, instead of actors competing as realistic human beings, symbolic characters representing

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ideals. So in the Christmas pageant Mary becomes the ideal of protecting motherhood and the vision is preserved in all its loveliness. The Nativity, as Dr. Gannett has so beautifully expressed it, is "the poem of the Mother and Child. The mystery, the sanctity, the divinity in source and in advent of every child that cometh into the world—all this lies hinted in it." Obviously, the sanctuary of the church is the fitting setting for this kind of pageant.

There are other quite distinct values and possibilities in the dramatic pageant with the spoken word and in the religious play if we recognize these educational truths: namely, that drama makes the picture clearer than can a painting or a story; that the relation between religion and the God-given dramatic impulse is intimate; and that the great spiritual truths which we attempt to teach abstractly to our children they can more surely grasp and lastingly retain by recreating through their imaginations the events, and scenes, and characters of the lesson. To encourage our young people to create, to participate, to express themselves, to contribute to a whole co-operatively achieved—can anything less than this be the spirit of us whose brief but precious charge is their education for selfhood and for democracy? If these pageants and plays are conducted from the start in an attitude of reverence for their religious and ethical truths, the result will be to prepare a highway for the spirit of worship in the minds and hearts of both participants and observers.

Since music not only enhances the thought but is acknowledged the supreme factor in awakening religious feeling, I would suggest that those who are to produce

these pageants and plays feel free to introduce additional suitable music. Especially when a service of worship is built around a pageant in the church does the processional at the beginning awaken and the recessional at the end preserve the atmosphere of a religious observance.

Go, little book, to those who await you, and may you assist them to illuminate "the things which are unseen and eternal!"

Marita M. Burdett

EDITOR'S PREFACE

THE plays and pageants in this volume have, with one exception, been worked out in church schools in different parts of the country and the value of the material has been demonstrated by actual use. It is now offered in this more permanent form in the hope that it may be found helpful to a larger body of workers in churches and young people's organizations to which the dramatic form of expression seems more and more to appeal.

We wish to acknowledge the kindly co-operation of the authors—whose names are given on the title pages—in allowing us to extend the use of their work in this way, and of the authors and publishers from whose works selections have been made, especially to the Morehouse Publishing Company, of Milwaukee, Wisconsin, for the use of selections from *Bethlehem*, a Christmas play by Arthur Ketchum; to the Macmillan Company for the use of "Star Song," from *Poems*, by Gladys Cromwell; to D. Appleton & Co. for the use of "Little Star that Shines so Bright," from *Songs and Music of Frederick Froebel's Mother Play*, by Susan E. Blow; to Henry Holt & Co. for the use of Walter de la Mare's poem, "Winter"; to the McCall Company for the use of "A. B. C.'s in Green," by Leonora Speyer; to Doubleday, Doran & Co. for the use of "A Ballad-Catalogue of Lovely Things," from *The*

Junkman and Other Poems, by Richard le Gallienne; and to The Century Company for the use of the hymn, "Light of the World, for ever, ever shining," published in *The American Hymnal.*

Especially do we wish to acknowledge our indebtedness to Mrs. Marita M. Burdett, who has carefully examined each of the manuscripts from the point of view of a director of pageants and of an onlooker, and who heartily endorses the publication of this collection, "feeling sure," as she says, that "it will meet the different needs arising from the many varying conditions of our church schools."

Marie W. Johnson

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* The pageants marked with an asterisk are adapted for use in the church auditorium. The others are designed for use in the Parish House or Church-School Assembly Room.

The Circle of Life

A Thanksgiving Pageant

By

HARRIET B. FAWCETT

CHARACTERS

THE YEAR	JUNE
DECEMBER	JULY
JANUARY	AUGUST
FEBRUARY	SEPTEMBER
MARCH	OCTOBER
APRIL	NOVEMBER
MAY	SPIRIT OF MERCY

SETTING

A very simple stage arrangement. A long table at back, with basket of fruit and yellow candles in glass holders; basket of flowers at one side.

COSTUMES

THE YEAR: *A girl in long straight white gown, with wreath of fruit and flowers.*

DECEMBER: *A boy in white knickers and short tunic, with cape and cap of white, trimmed with cotton to represent snow.*

JANUARY: *A girl in pale gray gown, long and straight, with blue sash crossed in Grecian style, and blue head-band.*

FEBRUARY: *A girl in pale yellow gown, with wreath and decorations of pussywillows.*

MARCH: *A boy in brown knickers and tunic, green cape and cap.*

APRIL: *A girl in pale green gown, violet sash and wreath of violets.*

MAY: *A girl in pink gown, trimmed with pink and white flowers; wreath of pale blue flowers.*

JUNE: *A girl in deep rose gown, gold head-band; grain and summer flowers.*

JULY: *A girl in blue gown, gold head-band; grain and summer flowers.*

AUGUST: *A girl in golden yellow or peach-colored gown, with deeper-colored sash and head-band; fruits and flowers.*

SEPTEMBER: *A boy in purple knickers and tunic; red cape lined with golden yellow; yellow and purple cap.*

OCTOBER: *A girl in brown gown, with red sash and autumn leaves; wreath of bittersweet.*

NOVEMBER: *A boy in brown knickers and tunic; brown cape lined with yellow; brown cap.*

SPIRIT OF MERCY: *A girl in white gown and head-dress.*

The Circle of Life

PROCEDURE

THE YEAR (*takes place at one side of platform*): The joyous season of the harvest has come; the earth has yielded bounteously her good gifts. The treasures of field and orchard have been gathered in and stored away against the winter's cold. These things grew, not suddenly, overnight, but through changing seasons of heat and cold. Each month has labored long and patiently to bring about this time of plenty. Let them each tell of their gifts. What does December bring toward the harvest?

DECEMBER: O Mother Year, I bring the gift of rest to all the earth after her long labor. Under my soft blanket of snow she sleeps and makes ready for the coming time of growing. The buds of the fruit trees, the winter wheat that has already begun to grow, the roots under the ground—all are protected by my fleecy white mantle.

YEAR: January, what have you to offer?

JANUARY: Everything still sleeps under the protection of the snow, and my skies are gray. But the gray is broken by patches of blue, and sometimes the sun shines so warmly that the earth dreams of summer and stirs

as if to throw off her warm covering. The days are growing longer, but it is not time for the earth to awaken, so I cover her snugly and lull her to sleep again.

Year: February, what is your gift?

February: The earth cannot sleep much longer, for everywhere she feels the stirring of the new life I bring. Sap is rising in the trees and begins to color the gray twigs. Down by the brook the red buds of the pussy-willow are changing into silver-green catkins. Far in the south the birds hear my call and start on their northward journeys. In a few sheltered spots, where the sun shines warmly all day, the first shy wild flowers appear. The farmer is getting his seeds and tools ready, for spring is on the way.

Year: Come, March, and tell us of your work.

March: My shrill winds awaken the earth and her busiest time begins. The warm sun melts the snow and it sinks into the hungry and thirsty fields. The sap of the maple trees overflows, to be made into sweets for the children, and on other trees the buds are swelling. Winter wheat makes patches of brilliant green among the fields that are brown under the farmer's plow.

Year: April, what have you to say?

April: Days of sunshine and soft warm rain bring the new green leaves to the trees. The birds have all come back, many of them to their old nests, and the woods ring with their songs. In the orchards, the fruit buds are swelling, and wild flowers make a gay carpet for

the earth. When the first violets show their little faces, the farmer begins his planting.

Year: And now, May.

May: The orchards are a mass of pink and white blossoms, and all day long the hum of the bees is heard. Oats and corn are planted, the gardens begin to show long green rows that later will mean vegetables for our tables.

Year: June, what is your offering?

June: I bring long, bright days, filled with the beauty and perfume of countless flowers. The robin sings in the cherry tree, while the little, hard, green fruit ripens into red jewels. Strawberries are ripe, too, and mothers are busy canning and preserving these first fruits of the year for the winter's use.

(*At this point the* Kindergarten children *may march up to the platform and place their gifts on the table. Then they sing a group of songs suited to the occasion. While they are on the stage, the* Months *step back, taking their places in the circle again when the children go down*)

Year: July, what do you bring?

July: The wheat that was so green under the snow has ripened, and the golden grains are being harvested. Hay for the cattle is stored in great barns, and gardens yield their generous crops of vegetables. Peace and plenty fill the land.

Year: What is the wealth of August?

August: Berries and early apples fill the air with their

fragrance and delight the eye with their color. Plums, red and purple, hang in tempting array. The leaves of the corn glisten in the sun, and golden tassels appear.

(Intermediate Department *brings gifts and sings* "For Autumn's Golden Days"—No. 49 in *The Beacon Hymnal*)

Year: September, tell of your gifts.

September: Truly royal am I, in scarlet and purple and gold; scarlet of apples and rosy peaches, purple of grapes and plums, and gold of the ripened corn. Purple asters and goldenrod blossom in the fields and by the roadside, and the sumac waves its scarlet plumes. And even now, before the first leaves fall, the buds of next year are beginning to form.

Year: October, your tale.

October: I am the fulfillment of all the promise of spring, and the promise of new life to come. Garden, field, and orchard have yielded their harvest, and barns and storerooms are filled to overflowing. The seeds for next year's planting have been carefully gathered. Squirrels have put away stores of nuts and acorns. Shocks of corn stand like wigwams in an Indian village, and great golden pumpkins lie among them. Red, gold, and brown, the leaves flutter down.

(Junior Church *offering and hymn* No. 134 in *The Beacon Hymnal*—"Thy Brother")

Year: And last comes November.

November: The work of Earth is finished, and she

makes ready for her rest before she turns again to the joyous labor of another year. The times of planting, of cultivating, and of harvest have come and gone. The birds have left their empty nests to follow the sun on its southward journey. The brown leaves on the ground give back to Earth the vitality she has given them, that the circle of life may be complete and unbroken. (*The* Months *join hands to form a circle, and turn slowly while the* Year *speaks, coming back to their places, and open semi-circle*)

Year: The great wheel turns with sure and steady rhythm, and each turn lays a treasure at our feet. These, then, are the gifts of the months. In and through them all is that great love of God, which plans and protects and blesses. We who have received so abundantly would share with others, and to you, O Spirit of Mercy, we bring our offerings, that you may carry them to those who may be in need.

Spirit of Mercy (*takes her place in center of circle*): There are homes in this city where the light has not shone so freely, where little children have fallen ill. My care is to safeguard these little ones, to take them for a time out into the country, away from the city's smoke, where the sunlight and pure fresh air may bring them back to health. I will take your gifts to them, to bring them cheer and happiness, and help them to grow strong and rosy.

(*Steps forward and raises hands for benediction*)

O Father, we praise thee, thou source of all life and

strength, for the bountiful provision which thou makest for the wants of thy children. We would bring thee now our joyful thanksgiving for the harvest of the fields. May we enjoy the gifts of thy goodness, ever mindful of the love which bestoweth them, and ever ready to lighten any burden our brothers may bear.

And may thy love and thy peace be with us now and abide in our hearts forevermore. *Amen.*

(Recessional, *with the* Year *and the* Spirit of Mercy *leading, the* Months *and the rest of the school falling in line*)

NOTE

(*The speech of the* Spirit of Mercy *may be adapted to the particular use for which the offerings are given, and the gifts may come in at any time that seems best*)

A Thanksgiving Pageant

By

ANNIE E. POUSLAND

A Thanksgiving Pageant

FIRST EPISODE

GRATITUDE FOR HARVEST

Six children march on the stage bearing baskets of fruit and vegetables: They form a semi-circle while the audience sings:

"Come ye thankful people, come." (No. 198 in *The Beacon Hymnal*)

At the close of the hymn one child *steps forward and recites:*

"We thank the Heavenly Father
For sunshine and for rain,
For birds and flowers of summer time
And autumn's golden grain."

Another child *comes forward and says:*
"Let us give thanks unto the Lord, for He is good."

A third child *recites:*

"Can a little child like me
Thank the Father fittingly?
Yes, oh yes, be good and true,
Patient, kind in all you do;

Love the Lord and do your part:
Learn to say with all your heart,
'Father in heaven, we thank thee.' "

MARY MAPES DODGE
(From *Laudes Domini for the Sunday School* published by The Century Company)

SECOND EPISODE

GRATITUDE FOR HOME

Tableau of Home. Long seat in center of stage; Mother *seated with open book in lap;* two older children *leaning over her shoulder;* a little child *sitting beside her looking at the book;* two other children *on the floor, on either side, leaning against her knees.*

A curtain of any low-toned material may be used for the background. The mother should be an older girl, in a simple, becoming dress. The costumes should be inconspicuous, but the colors should be harmonious. A dull green background, with mother in soft blue and children in white and neutral colors makes a good arrangement. Grouping should follow the lines of a triangle, with mother's face for the top, children standing at back of mother, just below, while the group at her feet forms the base. Five children *are needed at least.*

One child *recites:*

"For our home and friends we thank Thee,
For our fathers, mothers dear,
For the trees, the birds, the flowers,
For the sky so blue and clear."

(From *Songs for Little People,*
Pilgrim Press)

Audience *sings:*
"Home, Sweet Home" (Page 182)

THIRD EPISODE

GRATITUDE FOR COUNTRY

Tableau of children *dressed as* Pilgrims. *Several children, both boys and girls, are needed. Several tall children will add to the effectiveness of the group, while a few of the smaller ones will be needed for contrast. Consult pictures of Pilgrims for suggestions for costumes. The picture by Boughton,* "Pilgrims Going to Church," *is especially helpful and may be found in the series of penny pictures published by the* Perry Picture Company of Malden, Mass., *or the* Brown Picture Company of Beverly, Mass.

One boy *recites Mrs. Hemans' poem,* "The Landing of the Pilgrims":

The breaking waves dashed high
On a stern and rock-bound coast,
And the woods against a stormy sky
Their giant branches tossed;

And the heavy night hung dark
The hills and waters o'er,
When a band of exiles moored their bark
On the wild New England shore.

Not as the conqueror comes,
They, the true-hearted came,—
Not with the roll of the stirring drums,
And the trumpet that sings of fame;

Not as the flying come,
In silence and in fear;
They shook the depths of the desert's gloom
With their hymns of lofty cheer.

Amidst the storms they sang;
And the stars heard, and the sea;
And the sounding aisles of the dim woods rang
To the anthem of the free.

The ocean eagle soared
From his nest by the white wave's foam;

And the rocking pines of the forest roared—
This was their welcome home!

There were men with hoary hair
Amidst that pilgrim band;
Why had they come to wither there
Away from their childhood's land?

There was a woman's fearless eye,
Lit by her deep love's truth;
There was manhood's brow serenely high,
And the fiery heart of youth.

What sought they thus afar?
Bright jewels of the mine?
The wealth of seas, the spoils of war?—
They sought a faith's pure shrine.

Ay, call it holy ground,—
The soil where first they trod!
They have left unstained what there they found—
Freedom to worship God!

(Boy Scout *enters with flag. Music,* "The Star-Spangled Banner." *Audience rises, gives salute to the flag, and sings* "America the Beautiful," No. 175 in *The Beacon Hymnal*)

FOURTH EPISODE

GRATITUDE FOR THE CHURCH

After a short prelude by the organ, an unseen singer begins to sing:

"One holy church of God appears
Through every age and race,
Unwasted by the lapse of years,
Unchanged by changing place."

(No. 189 in *The Beacon Hymnal*)

At the end of this stanza, a tall girl, *in long white draperies, bearing a white cross, comes slowly down the aisle from the back of the church while the next stanzas of the hymn are sung, and stands finally in center of stage in front, facing the audience and holding the cross high before her.*

At the end of the hymn she moves forward again down the aisle toward the back and is followed by the Pilgrims, *the* Boy Scout, *and* Family Group, *and the* children *bearing the fruits of the harvest. While they leave the church in this processional, the audience sings:*

"Now thank we all our God"
(No. 200 in *The Beacon Hymnal*)

(*Benediction: by the* Minister)

Bethlehem

A Christmas Play

By

LYMAN VINCENT RUTLEDGE

CHARACTERS

JEREMIAH, *A Shepherd*
ELKANA, *Son of Jeremiah*
AMOS, *a Shepherd Prophet*
NATHAN, *a Shepherd*
ISAIAH, *a Prophet*
GABRIEL
MARY, *the Mother*
JOSEPH, *a Carpenter*
INNKEEPER
ROMAN
THREE ATTENDANTS

MELCHIOR, CASPAR, BALTHASAR } *Wise Men*

SIMEON, *a Priest*
ANNA
ELIZABETH
SIMEON'S ATTENDANTS (2)
ANGELS

LEVI, ELIAB, ZADOK } *Shepherds*

COSTUMES

JEREMIAH, ELKANA, AMOS *and* NATHAN: *Simple draped costumes of plain or striped cambric, in dark colors, with bright-colored sashes and turbans.*

ISAIAH: *In draped costume of white.*

GABRIEL *and* ANGELS: *Simple white robes of cheesecloth, with wings, and fillet of tinsel in hair; wands with tinsel stars at top.*

MARY: *White, with draping of blue falling over shoulders.*

JOSEPH: *Similar to shepherds, with a cloak of contrasting material.*

ROMAN *and* THREE ATTENDANTS: *Short red costumes, with shields, helmets and spears.*

LEVI, ELIAB *and* ZADOK: *Shepherds' costumes.*

MELCHIOR, CASPAR *and* BALTHASAR: *Loose flowing robes, dark red, purple and yellow, trimmed about neck, sleeves and down the front with broad bands of cotton batting; crowns, gifts.*

SIMEON: *May use Isaiah's costume.*

ANNA *and* ELIZABETH: *Flowing robes with head drapes of different colors.*

ARGUMENT

SCENE I introduces the Messianic hope as expressed by the shepherds *and* prophets *for many generations before the Christian era.*

SCENE II represents the political dominance of the Roman Empire at the time of the Christian era and the indignities suffered by the Jewish people.

SCENE III presents the birth scene and adoration of the infant.

SCENE IV portrays the presentation at the temple after forty days.

SUGGESTIONS FOR PRODUCTION

STAGE:

The Christmas play can be presented on a stage about twenty feet wide by fifteen feet deep. There should be a raised

platform about twelve feet long by five feet deep by five feet high at the back of the stage. The framework of the platform remains on the stage throughout the performance and is used successively to represent the inn (Act II), the stable (Act III) and the altar (Act IV). The framework of the platform should be so constructed that characters may enter from the ends (concealed) or the rear and emerge from a door in the center to the front of the stage. The top of the platform may be ordinary supper tables laid on the frame. Since the angels are assembled on top of the platform, it must be firmly built and provided with a railing, especially in back, to protect them from falling.

SCENERY:

Act I. Shepherds' Camp Fire. *The platform is completely hidden behind a bank of evergreen trees about six and one-half feet tall. Tree screens may be easily constructed by nailing trees in rows to bracing boards; thus a row of trees may effectively screen the center of the platform and a triangular clump conceal each end. Artificial tree screens may be painted on beaver board, but are less effective. The angels remain on top of the platform during this entire scene and are concealed by the projecting tree tops. When they arise, it is as if they were suddenly emerging above the trees.*

The camp fire is a red electric bulb behind a pile of ordinary firewood.

Isaiah, *entering at left rear, should stand on a box or stool (left center) camouflaged to represent a rock or tree stump, or concealed behind pine boughs.*

Act II. *The trees and greenery are removed and a frame of beaver board painted to represent the front of an inn is placed before the platform. The inn door (center stage) allows the platform frame now to be used as an inn.*

Act III. *The beaver-board front is removed. The ends of the platform are again concealed behind evergreen clumps, but the*

center is left open to represent the stable. A manger is provided and a seat for Mary *in the stable doorway.* Joseph *stands behind* Mary *in the doorway, and other members of the cast not taking part may be dimly seen in the shadows behind.*

Act IV. *The evergreen is removed and heavy dark material is hung over the platform to make a background for the altar, which may be represented by a tall box covered with white sheeting. On this box two* fair-haired angels *are taught to kneel facing each other to represent the cherubim on the Ark of the Covenant.*

LIGHTING:

Act I. *Red bulb in camp fire; rest of stage in darkness. Flashlight should be thrown on* Isaiah *at his appearance and remain throughout his speech.*

Star—*a box suspended over spot where* Isaiah *is to appear has a large star cut out of one side and covered with thin yellow paper. An electric light is properly installed in the box and connected with the switchboard.*

When angels *appear, a spot light from a stereopticon lantern in the rear of the hall is turned on them.*

Act II. *Ordinary stage lighting.*

Act III. *Stereopticon light on* angels. *One electric bulb concealed in stable door to shine on* Mary *and* Babe. *Full stage lights for* wise men.

Act IV *Ordinary stage lighting.*

MUSIC

"Joy to the World" by Handel-Lowell Mason. (No. 207 in *The Beacon Hymnal*)

"Mary's Cradle Song" by Adam Geibel. (No. 234 in *Heart and Voice*)

"We Three Kings of Orient Are" by John H. Hopkins, Jr. (No. 229 in *The Beacon Hymnal*)

ACT I

Hope and despair around the shepherds' *camp fire*

JEREMIAH (*carefully stirring coals of dying camp fire*): Hasten, Elkana, bring some fagots.

ELKANA: But, father, I am afraid! Behold the darkness creeping up from the valley.

JEREMIAH: Fear not, child. Darkness is nothing. It cannot hurt thee. Make haste for the fagots. The fire is low.

ELKANA: Have mercy, father. I know the darkness is nothing, but thou hast told me thyself that wild beasts creep forth in the shadows. O father, send me not. There are no fagots in the dark.

JEREMIAH: Son, thou knowest that I would not send thee out to be devoured of wild beasts. Hast thou not seen all the valley in the light of day? There is nothing to fear. Have I not commanded thee? Go!

ELKANA: If there were only a moon. (*Exit*)

JEREMIAH: The child must learn courage. The darkness shineth as the noonday to him that is faithful. He should trust his father—and obey! (*Rakes dying embers of the fire into a heap*) and obey! (*Blows fire—waits in silence, calls loudly*) Elkana, O, El-ka-na. (*Pause—silence*) Haste thee, child. (*Pause—no answer*)

(*Enter* Amos *and* Nathan)

AMOS: Hail, brother! Didst thou call?

Jeremiah: As thou dost hail me, brother, I did call, but not for thee.

Nathan: What is thy distress?

Jeremiah: The bitter cold is my first distress, and my second is like unto it—the slowness of my timorous child who has gone for fagots.

Nathan: Rest in peace, brother, I will bring thee both child and fagots. (*Exit*)

Jeremiah: Bless thee, Nathan. (*To* Amos) What word dost thou bring from Jerusalem?

Amos: "I was no prophet, neither was I a prophet's son; but I was an herdsman, and a dresser of sycamore trees; and Jehovah took me from following the flock and said unto me, Go prophesy unto my people Israel." (Amos 7: 14)

Jeremiah: Dost thou then bring tidings of the Messiah who is to come?

Amos: "Woe unto you that desire the day of Jehovah! As if a man did flee from a lion and a bear met him." (Amos 5: 18, 19) The light of Israel goes out as sinks the fire; and everlasting darkness falls upon our heads.

Jeremiah: Hold, Brother Amos! The night is black enough without thy gloomy spirit. As the spark of fire remains to kindle new fagots, so David's line remains unbroken. From his seed shall the Messiah come. "I will not leave thee desolate," saith the Lord of Hosts.

Amos: Thy faith is a cloud of glory, Jeremiah, and I fain would see as thou seest, but tell me, how is the Messiah to come through David's line? Lo, all his sons have fallen by the sword.

JEREMIAH: There remaineth Joseph, a carpenter. Have you not seen him going up to be enrolled in Bethlehem, the city of David?

AMOS: But he is old, and hath no sons.

JEREMIAH: Know ye not that he hath a fair young wife? Pray ye, Brother Amos. Lift up your voice unto the Lord that he send a son to Mary and Joseph.

AMOS: Aye, may he be a valiant son.

JEREMIAH: Methinks I see him now with flaming sword, riding a snow-white charger, trampling the enemies of Israel as grapes in the winepress.

AMOS: Even so, Jeremiah, but some have seen him descending from the clouds; others say that he will be a great king. Some declare that all Israel should prepare to meet him; and others say that we know not the hour when he cometh. Thou seest him as a mighty warrior; but others see him as the Prince of Peace. How then shall we know him when he cometh?

JEREMIAH: By his fruits shall ye know him.

AMOS: Nathan cometh.

(*Enter* Nathan *with fagots*)

JEREMIAH: The fire is rekindled. The light of Israel shall not die.

(*Enter* Elkana)

ELKANA (*breathless*): Father! A Prophet of light! Behold he cometh over the hills!

(Isaiah *appears, left rear, in shadow. Light about him gradually increases.* Shepherds *around camp fire gaze, transfixed, until suddenly*)—

JEREMIAH: It is Isaiah, the Prophet!

Isaiah: Hear, O Heavens, and give ear, O Earth; for Jehovah hath spoken. I have nourished and brought up children, but they have rebelled against me. (Isa. 1:2)

Jeremiah: We rebelled not.

Isaiah: Come now and let us reason together, saith the Lord; though your sins be as scarlet, they shall be as white as snow; though they be red like crimson, they shall be as wool. (Isa. 1:18)

Nathan: Whence comest thou?

Isaiah: The spirit of the Lord is upon me, because Jehovah hath appointed me to preach good tidings unto the weak; he hath sent me to bind up the broken-hearted, to proclaim liberty to the captives, to give a garland for ashes, and the oil of joy for mourning. (Isa. 61:1–3)

Jeremiah: Speakest thou of the Messiah?

Isaiah: Yea, and there shall come forth a shoot out of the stock of Jesse, and the spirit of Jehovah shall rest upon him. (Isa. 11:1)

Amos: And shall he come in peace, or with a sword?

Isaiah: Righteousness shall be the girdle of his waist, and faithfulness the girdle of his loins, and they shall not hurt nor destroy in all my holy mountain, for the earth shall be full of the knowledge of the Lord as the waters cover the sea. (Isa. 11:5, 9)

Jeremiah: O thou prophet of Jehovah, tell us of whom thou speakest. Is there to be a son born this night to Joseph of the line of David, or tellest thou of another?

Isaiah: The people that walked in darkness have seen a great light. (Isa. 9:2) For unto us a child is born,

unto us a son is given; and the government shall be upon his shoulders; and his name shall be called Wonderful, Counsellor, Mighty God, Everlasting Father, Prince of Peace. (Isa. 9:6)

(Isaiah *vanishes, while soft music is played. As music dies away, all is darkness. There is a long silence*)

ELKANA: Father, where is the Prince of Peace?

JEREMIAH: I know not, child.

ELKANA: If we follow the Prophet, will he not show us the way?

JEREMIAH: Behold, he is gone. His path is swallowed up. We must abide here until morning.

NATHAN:

My soul waiteth for the Lord,
More than watchmen for the morning.
Yea, more than watchmen for the morning.
(Ps. 130:6)

(Shepherds *sleep around the camp fire until, suddenly, with sound of trumpet,* Gabriel *appears in a white cloud over the tree-tops with* angels)

ELKANA: Behold the Angel!

JEREMIAH	(*All speaking together in astonishment*)	The Messiah!
NATHAN		The Prophet of God!
AMOS		The Judgment Day!

GABRIEL: Be not afraid, for behold I bring you good tidings of great joy which shall be to all people, for there is born to you this day, in the city of David, a Saviour, who is Christ the Lord. And this shall be a

sign unto you; ye shall find a babe wrapped in swaddling clothes, and lying in a manger.

(Angels *appear and sing* "Joy to the World." *The* angels *disappear; all is darkness. Suddenly the star appears*)

ELKANA: O, the Star, the Star, we must follow it.

(*Curtain*)

ACT II

A Street in Bethlehem before the Inn

(*Enter* Joseph *and* Mary *weary and forlorn*)

MARY: O Joseph, wait! I cannot go another step. (*Falls to the curb near the inn door*) The wind chills me through. I shall die in this wretched place! (*Shivers and hides face in folded arms on knees*)

JOSEPH: Hide not thy face, O lovely child. This cloak and my love will shield thee from the wintry blast. Unfold thine arms and tell me thou art well. (*Throws his own cloak over her and gently lifts her head that he may draw the cloak about her*)

MARY: What is this place? (*Sounds of coarse voices and shuffling about within*) Is it not an inn?

JOSEPH (*following her glance*): So reads the sign. Let me try the door. (*The door does not yield, whereupon he knocks with his staff*)

Mary: Knock louder. They hear not; they are full of wine. (Joseph *knocks again*)

Innkeeper (*throwing open the door shouts with ill-tempered gusto*): Who's there?

Joseph: A Nazarene and his poor young wife in sore distress who seek lodging for the night.

Innkeeper: Why are you pounding at my door? You saw it was bolted! There is no room for you here. Go sleep with the cattle in the stable. (*Slams the door.* Joseph *stands stupefied*)

Mary: What shall I do? (*Moans*) Go, Joseph, and find a place.

Joseph: And leave you alone in the street?

Mary: A shelter, Joseph—a stable—do go! The cattle at least will be warm!

(*Enter* Roman *with* Three Attendants)

Joseph (*in awed excitement, holding* Mary's *hand*): It is a Roman!

(*The* Roman, *with much pomp, strides past* Joseph *and* Mary, *ignoring them, and takes position near the inn door.* First Attendant *tries the door and finding it bolted raps loudly. Ominous silence.* Attendant *raps again*)

Innkeeper (*shouting within*): Get away from that door, you miserable beggars. (Roman *stiffens with pride and rage.* Attendant *knocks again*)

Innkeeper (*throwing open the door in fiery rage, shouting*): Didn't I tell you— (*Sees the* Roman *and instantly changes to apologetic servility*) Your pardon,

sir. The language was intended only for the ears of the beggars on the curb who have been hammering at my door for the past half hour. How can I serve your lordship?

ROMAN: You may serve me with such room and comfort as befits a Roman to whom a Hebrew owes his life.

INNKEEPER (*trembling*): My house is full—er—but I may find room for you. (*Withdraws and shouts to inmates*—Zadok, Eliab *and* Levi) Get out of here, you drunken wretches. (*Noise and scuffling within. Soon the three are forcibly ejected one after another and their bundles thrown after them*) Now, sir, you may enter. (Roman *and* Attendants *enter the inn*)

LEVI (*rising from the street, nursing his bruises and gathering his scattered effects while the* Romans *enter, hears the door slam behind the last one and grasping his staff rushes toward the door followed by* Zadok *and* Eliab. *Beating the door he shouts*): We paid for our lodgings. We will have the law on you. (*Ominous silence —followed by loud pompous voice from within*)

VOICE: Let the dogs bark.

JOSEPH (*taking* Zadok *by the arm*): It is Zadok!—and Eliab!—and Levi! Sons of Israel ground beneath the Roman's heel!

MARY (*to* Levi): O, my good young man, you look so strong. Please find us a place to stay. O save us from our wretchedness, if it is nothing more than a stall with the gentle beasts. Do go!

LEVI: Mary—and Joseph! Of David's line!

Eliab: The stable where we put the burros has an extra stall.

Joseph: The beasts at least will be warm.

(*Curtain*)

ACT III

The Stable

(Gabriel *and* Angels *in clouds sing* "O little town of Bethlehem." *As they conclude, the star appears much larger and more brilliant than before, directly above the center stage. Curtains are drawn disclosing* Joseph *and* Mary *before the manger*)
(*Enter* Shepherds)

Elkana: Here.

(Shepherds *draw near the manger and kneel in awe while* Mary *sings* "Sleep, my little Jesus.")
(*Enter the* Wise Men *with* Attendants *singing the chorus of* "We Three Kings of Orient Are"):

O Star of Wonder, Star of Might
Star with royal beauty bright
Westward leading, still proceeding
Guide us to thy perfect light.

Melchior:

Born a King on Bethlehem's plain
Gold I bring to crown Him again,

King forever, ceasing never
Over us all to reign.

O Star of Wonder—

Caspar:

Frankincense to offer have I
Incense owns a Deity nigh,
Prayer and Praising, all men raising,
Worship Him, God most high.

O Star of Wonder—

Balthasar:

Myrrh is mine, its bitter perfume
Breathes a life of gathering gloom;
Sorrowing, sighing, bleeding, dying,
Sealed in the stone-cold tomb.

O Star of Wonder—

Unison:

Glorious now behold Him arise
Priest and King and Sacrifice,
Alleluia! Alleluia!
Earth to the heavens replies.

O Star of Wonder—

Joseph: May the Lord God of Israel bless thee, and visit thee with peace. As ye have brought precious gifts to the Holy Child, so shall ye make glad the hearts of

children everywhere. May all thy paths be pleasantness and all thy ways be peace.

(*Curtain*)

ACT IV

The Presentation at the Temple at Jerusalem

Simeon (*to* Anna): Jehovah hath revealed unto me that I shall not see death until I have seen the Lord's Christ. Mine eyes are dim, my steps are slow. Hast thou heard aught of his coming, Anna?

Anna: Yea, reverend father, I came early to tell thee that one Joseph, of the house of David, with Mary his wife are in the market place buying a pair of turtledoves for the sacrifice, according to the law. And Mary was bearing the babe in her arms. Even now they are coming to the Temple.

Simeon: The light of Israel has returned. Blessed be the name of the Lord. (*To* Attendants) Prepare ye for their coming. (*To* First Attendant) Behind the altar there are pure white candles which I have been keeping against this day. (*To* Second Attendant) And costly incense in an alabaster box. (*To* Anna) Blessed art thou, Anna, that bringest glad tidings to eyes that have waited long to see the Glory of the Lord.

Anna: They come.

(*Enter* Joseph *and* Mary; Elizabeth *with doves;* Mary *carrying the babe*)

Simeon: Unto us a child is born; unto us a son is given.

Elizabeth: Behold I bring doves for the sacrifice.

Simeon: Hear the word of the Lord. To what purpose is the multitude of your sacrifices unto me. When ye come before me, who hath required this at your hand? (Isa. 1: 10, 12)

(Simeon *takes child from* Mary)

Who shall ascend into the hill of the Lord, or who shall stand in his holy place?

He that hath clean hands and a pure heart;

Who hath not lifted up his soul unto vanity nor sworn deceitfully.

He shall receive the blessing from the Lord, and righteousness from the God of his salvation. (Ps. 24: 3–5)

(Simeon *passes child back to* Mary)

Lord, now lettest thou thy servant depart in peace, according to thy word.

For mine eyes have seen thy salvation which thou hast prepared before the face of all people,

To be a light unto the Gentiles and to be the glory of thy people Israel.

The Lord bless thee and keep thee. The Lord make his face to shine upon thee, The Lord lift up the light of his countenance upon thee and give thee peace.

(*Curtain*)

The Nativity of Jesus

By

MARION NICHOLL RAWSON

A pageant in five distinct scenes and a tableau, action proceeding from Bible passages recited by a Reader. No other spoken parts. Detailed directions for setting, lighting, costumes and action. Six musical selections suggested. Planned for a stage and curtain. Not a chancel pageant unless adapted.

This tableau-pageant of the birth of Jesus of Nazareth is based upon those parts of the gospels which give most consecutively the well-known and beautiful pictures of this historic event. The action should be unhurried, the lights modulated, the costumes colorful but harmonious and the music both appealing and triumphant. The person who is chosen for the reading of the scriptural parts should have a voice which is not only clear but also vibrant with interest, reverence and joy. In other words, in costume, pose, song, and light the pageant should glow.

CHARACTERS

THE HOSTESS AT THE INN
WATER GIRL
MARY
JOSEPH
FIVE SHEPHERDS
THREE WISE MEN
THREE ATTENDANTS FOR WISE MEN
THE CHILD

COSTUMES

MARY: *In first scene, a long fitted dress of dark red, falling in soft folds to the ground. On her head a veil of oriental coloring, verging on dull green, made tight across the forehead and falling over her shoulders to her hips in the back. Slippers. In fifth and sixth scenes, white flowing gown, white drapery on her head falling over her shoulders, tightly drawn over her forehead and brows, and with a white wimple drawn tightly up under her chin. Her halo of silver paper, about eighteen inches across, fastened securely at back of head. A hole cut in the cardboard will make the halo fit the head well.*

JOSEPH: *Long, kimono-shaped gown of light blue. Over this a white robe falling loosely, showing the undergarment at front, beneath the flowing sleeves and for about six or eight inches around the bottom. On head a square of white cloth, about a yard, fastened to head with dull red band tightly over it—this will fall about shoulders. Sandals.*

THE CHILD: *Doll of right size, swaddling clothes bound firmly about it, working down to a point at the feet. See pictures of Florentine bambinos. Halo of gold in right proportion to head.*

HOSTESS AT THE INN: *Oriental peasant costume in bright colors—skirts short, hair in braids or bound about the head.*

WATER GIRL: *Should be made as beautiful as possible. Hair loose over shoulders but bound with chains across forehead. Peasant costume but with many ornaments of simple oriental types. Warm, strong color throughout. Stone jug of good size.*

SHEPHERDS: *Brown smocks to the knees; feet and legs bare, bound with thongs to hold the sandals. Head-cloths bound about the forehead and hanging short over the shoulders. Ropes about waists. General effects strong, rugged, brown in color. The crooks should be about six feet high with a long*

crook at top. Sheep may be made by rolling up the ordinary sheep-skin lined jackets which the men and boys are wearing today. Roll inside out, long, and tie firmly. These can be carried under the arm or about the shoulders. Lanterns: if no old iron ones with square sides are available, pasteboard can be cut showing square-barred sides, and fastened about an ordinary lantern.

WISE MEN: *Any pretentious Eastern costume which would show a social prominence, different enough from each other to represent distant location from each other. Emblems of their religions across their breasts or in the shape of helmet or turban.*

ATTENDANTS: *In simple page costumes of brilliant hue, verging on richness. Torches may be raised on broom handles. Gifts: brass bowls, vases, oriental boxes, copper vessels, suggested. These carried on tasseled pillows.*

MUSIC

"The First Noel"—Traditional
"Silent Night"—Haydn
"Hark the Herald Angels Sing"—Mendelssohn
"We Three Kings of Orient Are"—Hopkins
"Away in a Manger"—Spillman
"O Little Town of Bethlehem"—Redner

The above hymns are all to be found in Hollis Dann's *Christmas Carols and Hymns* published by the American Book Company.

SCENE ONE

SETTING OF STAGE:

All directions are given as from the center of the stage looking out on the audience.

Rear of stage made circular by hanging of flat curtains in warm, plain color, brown or dull yellow preferred.

Rear right corner and right of stage, the Inn, door open. Flat curtains may also be made to represent this.

LIGHTING:

White light from overhead, if possible, falling on rear of stage; front of stage duller. White light in lane. (See Notes)

SCENE:

(*Before the curtain rises a violin plays through one verse of* "The First Noel." *The chorus, invisible, sings through the first verse as the curtain goes up*)

Standing in door of Inn is the Hostess, a middle-aged woman, with bold manner,—hands on hips, head thrown back in talk with her companion; an occasional rough gesture with her right hand.

Center rear, a Water Girl, *facing audience, lightly poised with her back to the wall, her right hand supporting a large stone water jug on her head, her left hand on hip which is thrown out for balance. The* Water Girl *is beautiful and gentle in manner, in strong contrast to her companion.*

ACTION:

As the singing stops, the women look to left front of stage where two figures are approaching. Through a lane laid off with shrubbery at left of stage Joseph *walks slowly in with*

Mary *leaning heavily on his left arm. They approach the woman at the door,* Joseph *with hand extended asking for shelter. The woman tosses her head and shrugs her shoulders, pointing carelessly over her shoulder with her thumb when* Joseph *continues to entreat her.* Joseph *looks down at* Mary, *presses her hand and they pass the door going to right front of stage for exit. Before they disappear, the* Water Girl *runs after them, with a sweet smile tendering* Mary *a drink from her jug.*

READER (*as* Joseph *and* Mary *appear*):

And so it was that Joseph and Mary went out of the city of Nazareth into Judea, unto the city of David, to be taxed, and the days were accomplished that Jesus should be born.

(*As the two pass away from the Inn door*)

But there was no room for them in the Inn. And Joseph found Mary a resting place in a manger, among the cattle in the stables hard by.

(*Curtain*)

SCENE TWO

SETTING OF STAGE:

Flat curtains at rear to catch a blue light. Ready to be drawn up on an ivisible wire, a small brilliant star. Stage empty of all dressing.

LIGHTING:

First part of scene, the front of the stage in darkness, the rear of the stage having a strong blue light thrown on the rear curtain. The rising star gives a small radiance, and as the

glory grows, at words of text "Glory to God—" *a full blue light should fall across the* shepherds *and their flocks, passing slowly away as* "Hark the Herald—" *comes to an end. The exit is made in the original soft blue light, the lanterns gleaming softly.*

READER (*before the curtain rises*):

And there were in the same country shepherds abiding in the fields, keeping watch over their flocks by night.

(*As curtain rises,* "Silent Night" *is being softly played, chorus singing softly. Chorus stops at end of first verse and music continues very low.*)

SCENE:

In dark front of stage five shepherds with their backs toward audience, silhouetted against dark blue of sky, their crooks and dimly lighted square lanterns showing here and there. Sheep lying about on the ground. At left three shepherds are resting on the ground as though in talk together; at right two stand apart talking low.

ACTION:

Suddenly one of the shepherds sees the star rising above the horizon and points.

READER (*as* Shepherd *points*):

And lo, the angel of the Lord came upon them and the glory of the Lord shone round about them and they were sore afraid.

(*These* shepherds *call the attention of their comrades to the star; all rise, draw back, standing motionless in attitudes of fear*)

Fear not, for behold I bring you tidings of great joy which shall be to all people. For unto you is born this day in the city of David a saviour which is Christ the

Lord, and this shall be a sign unto you—ye shall find the babe wrapped in swaddling clothes lying in a manger.

(Shepherds *relax and draw together, still watching the star.*)
(*Low music:* "Hark the Herald Angels Sing," *violin, if possible, while the following lines are recited*):

And suddenly there was with the angel a multitude of the heavenly host, praising God and saying: Glory to God in the highest and on earth peace, good will toward men.

(*Chorus breaks out in strong tones on the hymn, triumphantly, the* shepherds *on their knees adoring*)
(*As the* shepherds *rise and go to follow the star which is now overhead, they pass slowly out at front right of stage, their sheep slung over their shoulders, staffs and lanterns making a frieze of their exit*)

And it came to pass, as the angels were gone away from them into heaven, the shepherds said one to another: Let us go even unto Bethlehem and see this thing which is come to pass.

(*Curtain*)

SCENE THREE

SETTING OF STAGE:

Stage empty still except for groupings of evergreens or foliage at rear right and left, leading to the left to the lane of shrubbery.

LIGHTING:

White light of day thrown from overhead, if possible; if not, from side wings. Light also in lane.

CHORUS (*before curtain rises*):

Sings strongly but with a rhythmic movement: "We Three Kings of Orient Are."

READER (*as curtain rises*):

Now when Jesus was born in Bethlehem of Judea in the days of Herod the King, behold there came Wise Men from the East to Jerusalem.

ACTION:

From the lane at right the Wise Men *are seen coming through the shrubbery, one by one with their* attendants. *The first one arrives, stands in center of stage and muses with his eyes on the ground; his attendant draws to right of stage, passing behind him.* First Wise Man *draws to front right as* Second Wise Man *appears with his servant. There is a gradual coming together of the* Wise Men *at front center and of the* attendants *in group at rear.* Wise Men *greet each other with oriental bows and pressing of hands. The gifts have been laid at left front of stage in their richly colored coverings. The entrances should be unhurried, rather casual, and as though the travelers were weary from a long journey.*

(*Curtain*)

SCENE FOUR

SETTING OF STAGE:

In center of entirely unlighted stage a big black pot in which is burning twigs or anything which will cause a quick blaze;

salt should have been sprinkled over the fuel to make a soft green light.

LIGHTING:

No electric lights, the fire and the torches making the only glow.

SCENE:

The three Wise Men *are sitting on the ground, about the smoking, glowing fire, their faces lighted by it and their jeweled clothes sparkling in the glow. At right rear the* attendants *stand in attention waiting to be of service to their masters, a frieze effect in the dim light with torches held in a line above their heads.*

ACTION:

Continue soft strains of "We Three Kings of Orient Are" *as curtain rises and following lines are recited:*

READER:

Where is he that is born King of the Jews, for we have seen his star in the east and are come to worship him.

(*The star rises again in the sky, very slowly as before*)

And, lo, the star which they saw in the east, went before them.

(The men *rise, raise their arms to the sky, then drop upon their faces in adoration, remaining in this position as the Chorus sings softly the chorus of* "We Three Kings." *The men rise to their feet and, preceded by their* attendants *and the torches, go off at right front*)

(*Curtain*)

SCENE FIVE

SETTING OF STAGE:

Stage is entirely empty at front; at center rear, straw is scattered about. Beneath the straw so that it is not visible a low seat or box for Mary (*this to be placed a little at right of center so that she gives a three-quarter view to the audience*). *Just in front of* Mary's *seat, but directly in middle of rear stage, a low basket for the* Child, *hidden by the straw. Electric light, hidden from audience, within the basket, throwing light up on Mary's face.*

LIGHTING:

White light on Mary *from sides and overhead; also lights in the lane. Foreground dull.*

CHORUS (*before curtain rises*): *Sings* "Away in a Manger" *during preparation of this scene.*

SCENE:

(Shepherds *should be placed at outside of right entrance and the* Wise Men *and their* attendants *at outside of left entrance in readiness*)

Mary *is sitting on the low stool in the straw, leaning slightly over the* Child *who is just below her.* Joseph *sits at her left, just left of center, his weight resting on his right arm, his left arm lying slightly back of him. The effect is a leading up of lines to* Mary's *head.*

ACTION:

Water Girl *enters gracefully with her jug on her head, from right. She lowers her jug, kneels beside* Mary, *looks lovingly at the* Child *and then offers* Mary *a drink, which she takes, the* Water Girl *happy in the mother's smile. Seats herself at* Mary's *right.*

Reader:

And when the shepherds were come, they found Mary and Joseph and the babe lying in the manger.

(*From right* Shepherds *enter, their crooks standing out sharply against the intense light which surrounds* Mary *and her group. One by one their great figures loom up, bow low before* Mary *and her* Child *and place themselves behind the group at the sides, kneeling in the straw*)

(*As they are grouping themselves, the* Hostess of the Inn *creeps slowly in from the right, drops on her knees and looks imploringly at* Mary. Mary *lifts the* Child *from the straw, holds it so that* the woman *can see him and then, placing him in her lap, she smiles at* the woman. The woman *buries her face in hands and slips back to a place at* Joseph's *side*)

And the Wise Men following the star rejoiced with exceeding great joy. And when they were come into the house, they saw the young child with Mary his mother and fell down and worshipped him.

(*The* Wise Men *come one by one through the lane at right. Each one is followed by his* attendant *who bears before him on a cushion some gift. The* Magi, *in turn, come to the center of the stage, turn and go up the center to kneel before the* Child. *When each* Wise Man *has kneeled, he claps his hands softly, and his* attendant *proffers the gift which* the Wise Man *lays in the straw before the* Child. *When the gifts are presented, the* attendants *step to each side. The group now should be so arranged that* Mary *is*

plainly visible in the center with the Child, *and the others in circular lines at her side on their knees*)

(*As gifts are being presented, the* Reader *says*):

And when they had opened the treasures, they presented unto him gifts, gold and frankincense and myrrh.

(*Curtain*)

TABLEAU

SETTING OF STAGE:

Not changed from that of Scene Five. With slight changes from the preceding scene the group is brought together for a final beautiful picture, the one which is to be carried away by the the audience.

LIGHTING:

No overhead lights, white light from side, no lights in lane. Red lights on foreground, flaming torches in pages' hands, and the overhanging lanterns in the hands of the Shepherds. *The electric light in the cradle should also be on.* Mary's *and the* Child's *purity of whiteness will be offset by the stronger color on the surrounding figures.*

SCENE:

(*There are no lines read, and when the curtain rises, there is complete silence for a space of half a minute when the chorus sings* "O Little Town of Bethlehem," *softly but clearly. At the end of the first verse the lights all go out but the chorus continues to sing the last verse. The group should stay in po-*

sition for a second showing, if the audience wishes it, until the singing stops)

Mary, *the* Child, Joseph *and the two* Women *unchanged in their position from the last scene. The* Shepherds *are now standing around the back of the group, making a regular and even frieze behind the central group, their crooks upright, their lanterns held up on a line with their shoulders. The* Wise Men *stand at the ends of this circular line, and then the pages stand with their torches flaming. Care should be taken in all the grouping in order that there shall be no overlapping of figures and some figures cut off from view of the audience. With the red light which is thrown on the foregroup contrasting with the white light on the central group, the effect should be pleasing.*

NOTES

The "lane" referred to can be easily arranged by laying off a walk to the platform which will come through the church itself from a side door. This is arranged so that the processions may be visible before the stage is reached, a more pleasing effect than having the entrances on to the stage itself.

The "white" light is simply the usual electric light uncovered by any coloring arrangement.

The music suggestions may be added to if there is a wish for more music between the scenes. There should, however, be little delay between the scenes if the properties and characters are under good supervision and ready to take their places at a moment's call.

The Star of Bethlehem

A Play of the First Christmas
Long Ago in the Land of Judea

Arranged by RUTH A. LETCHWORTH

Selections from *Bethlehem,* by Arthur Ketchum, used by permission of the Morehouse Publishing Company, Milwaukee, Wisconsin.

THEME

Fain would we hear the angel-voice once more,
And see the Star still lead along the skies;
Fain would, like sage and simple folk of yore,
Watch where the Christ-child smiles in
Mary's eyes.

(From *Poems of Sophie Jewett*)
(Crowell, 1910)

CHARACTERS

MARY
JOSEPH
SHEPHERDS
WISE MEN
ANGELS
CHERUBS
TRAVELER

COSTUMES

MARY: *A long white gown with soft deep blue veil, white next to her face. Madonna pictures may be studied, and the gown varied to suit the girl taking part.*

JOSEPH: *A long straight smock made of brown burlap or sackcloth, with a cord around the waist and loose trousers under. Oriental sandals with cross-lacing around the legs. If desired,* Joseph *may wear a brown beard. For this, as other costumes, study Bible pictures.* Helen Ward Banks' *Life of Jesus,* Stokes, 1922, *has some beautiful illustrations. Christmas cards are also very helpful.*

SHEPHERDS: *The book mentioned above has a beautiful colored picture of shepherds with very simple costumes. These may be followed by using long loose plain bath-robes tied with a cord about the waist. Over these robes shawls may be draped if desired. The head drapes are of soft Oriental materials. It is well to gather as many Paisley shawls and Oriental coverings as possible and then design the costumes on the boys. Sandals are easily made with slipper soles and tape.*

WISE MEN: *Follow the suggestions given for the* Shepherds, *beginning with a kimono or bath-robe foundation. The* Wise Men *should be much more gorgeous and varied than the* Shepherds. *The head gear may be made very elaborate by the use of a crown under the draping or gold banding around it. The rich coloring for the* Wise Men *with the softer shades for* Shepherds *will make a beautiful picture in the last scene.*

ANGELS: *Long flowing white robes, with a square piece attached at the back and fastened to the arm by a small tape. This gives sufficient suggestion of a wing without being either stiff or too realistic. The gowns may be caught with crossed bands of gold braid. Gold bands in the hair. There is a beauti-*

ful angel in the frontispiece of Miss Banks' book above referred to.

CHERUBS: *Let the* Cherubs *wear white dresses and white shoes and stockings. Over their white dresses they wear straight dresses of white tarlatan hung from under the arms and held over the shoulders with silver bands. The same silver banding may also serve as a heading for the dress. Between the shoulders is fastened a butterfly bow of tarlatan. Silver bands are worn in the hair.*

The kindergarten and primary children serve as Cherubs. *There should be at least eight or ten in number. They are charming in these tarlatan dresses which have a dainty, airy appearance on the stage.*

TRAVELER: *Any Oriental costume, similar to* Shepherds'. *He may carry a bundle and a staff.*

SETTING

The setting should be very simple. Soft gray curtains make a good background, variety being gained by the use of lights, the star and properties.

PROPERTIES

Scene I: *A bench on which* Mary *may be seated. An old-fashioned ottoman with an Oriental rug thrown over it is effective.*

Scene II: *A shepherd's fire. A simple way to arrange this is with an electric bulb, red paper and sticks. A few mounds should be arranged near the fire where the* Shepherds *may lie.*

Scene III: *A manger. This may be constructed in various ways. A grocery box, with slanting ends, supported by wooden legs, will suffice. This should be filled with hay which hangs from the sides; a small blanket may also hang carelessly over one side. If this is used, let* Mary *draw it up as she sings her cradle song. Have a flashlight in the manger, filling it as much as possible with light.*

PERSONAL PROPERTIES

THE ANGEL OF THE LORD: *Lilies which she presents to* Mary.

ANGELS: *Candles for two or more. Originally four were used, carried in long slender brass candlesticks.*

SHEPHERDS: *Staffs or crooks. A staff is simpler and more accurate for the time. According to* Miss Elizabeth Miller, *rods should also be carried.* (*See* "The Dramatization of Bible Stories" *by* Elizabeth Erwin Miller, *page 135, University of Chicago Press, 1918.*) *A bowl of fruit; a loaf of bread; an earthen jar.*

WISE MEN: *The gifts of the* Wise Men *should be made as elaborate and Oriental as possible. Such things can usually be borrowed from an Oriental store. The cup of gold should be carried on a golden tray. Much of the Oriental brassware will look like old gold. The casket of frankincense may contain burning incense and be carried on a tray covered with a square of Oriental velvet or brocade. The jar of myrrh should be more sombre in coloring, but dignified and beautiful. It may also be carried on a tray covered with some Oriental draping.*

LIGHTING

This must, of course, depend upon facilities. Soft lights growing brighter as each scene progresses will be most effective. If possible, have a spot light, however simply constructed, which may be thrown on the Angel's *path, on* Mary *when singing her lullaby, and at any other time when the scene requires it. The star may be made of transparent paper bound with cardboard and a light back of it. This will show through curtains if used for a background.*

TIME FOR PRESENTATION

Forty-five to fifty minutes.

The pianist should have her music so arranged and be so familiar with the play that she will turn from one hymn to another without a pause or break. This is important for producing an effect that is smooth and harmonious.

FOREWORD

Several of the musical suggestions for this play are taken from "The Christmas Story in Song" *by* Miss D. Louise Henderson, The Beacon Press, Boston.

The Shepherds' *lines are from an adaptation by* C. J. Staples, *also adapted slightly for use here.*

The Shepherds' *gifts and lines of the first two* Wise Men *were suggested by two Christmas pageants: the gifts are the same as those used in* "The Light of the World" *by* Mrs. Russell B. Tower; *the lines of* Gaspar *and* Melchior *are adapted from* "The Three Kings" *by* H. W. Longfellow.

The lines beginning "Let all who seek him find," *recited by the* Angel, *are from* "Bethlehem" *by* Arthur Ketchum.

The Star of Bethlehem

PROCEDURE

Hymn (*sung by Congregation*): "In the Lonely Midnight" (No. 531 in *The Hymn and Tune Book*)

Solo: "Hark, hark, my soul" (*Two verses only. Sung by one of the* Angels. No. 464 in *The Hymn and Tune Book*)

(*This should be sung if possible on the stage before the curtain. The first line may be sung behind the scenes, the* Angel *stepping out of view, before the curtain, while she is singing. The lights should be kept dim. Immediately as she finishes the first verse, the* Angel *steps back of the curtain, and the curtain rises on the first scene*)

SCENE I

The Annunciation

The Home of Joseph *and* Mary *in Nazareth*

Music (*As the curtain rises* Angels *are grouped in the background singing.* Mary *is seated alone in her home listening to the song of the* Angels.)

Angels bending from the sky
Chanted at the glorious birth:

"Glory be to God on high,
Peace, good-will to men on earth."
Join we then our feeble lays
To the chorus of the sky;
And, in songs of grateful praise,
Glory give to God on high.

Lowell Mason
(*Tune:* "Watchman")

(*As* Mary *listens, suddenly there is a bright light.* Mary *is startled. The* Angel of the Lord *appears unto her. She rises, greatly astonished*)

Angel: Hail, Mary, thou that art highly favored. Blessed art thou among women.

(Mary *is perplexed and wonders*)

Fear not, Mary. Thou hast found favor with God. Behold, a son shall be born unto thee, and thou shalt call his name Jesus. He shall be great, and of his Kingdom there shall be no end.

Mary: How shall this be?

Angel: The Holy Spirit shall come upon thee, and the power of the Most High shall overshadow thee. Therefore thy babe shall be called holy, the son of God!

Mary: Behold, I am the handmaid of the Lord! (*Reaching out her arms to the* Angel) Be it unto me according to thy word.

(Mary *kneels. The* Angel *gives to her a lily and departs,* Mary *watching her*)

Mary (*still kneeling, her arms crossed and looking up. This may be intoned if desired*): My soul doth magnify

the Lord, and my spirit hath rejoiced in God, my Saviour. For behold, henceforth all generations shall call me blessed.

(*This picture should be held for a moment with a few bars of soft music*)

Angels' Carol (*The* Angels *sing the Old English Carol,* "As Joseph Was A-Walking," *in* Christmas Carols, *Octavo No. 607, Silver, Burdette and Company, Boston, 15¢*)

(Joseph *enters and walks across the stage, listening.* Mary *is still kneeling. Suddenly a bright light appears;* Joseph *is startled. The* Angel of the Lord *appears unto* Joseph)

Angel: Joseph, thou son of David, fear not. Unto thee shall be born a son. He shall be called the Prince of Peace, the Christ! The Lord shall give unto him the throne of his father David, and he shall reign over the house of Jacob forever. He shall be the Saviour of thy people Israel, and of his kingdom there shall be no end. (Angel *departs*)

Joseph: Blessed be the Lord, the God of Israel; for he hath visited and redeemed his people. And hath raised us up a hope of salvation in the house of his servant, David, even as he promised through our prophets of old, that we should serve him without fear in holiness and righteousness all our days. Yea, and thou, child, shalt be called the prophet of the Most High: For thou shalt go before the face of the Lord to make ready his ways:

To give knowledge of salvation unto his people,
Because of the tender mercy of our God,
To shine upon them that sit in darkness,
And to guide our feet in the way of peace.

Hymn (sung by Congregation): "Hark, the Herald Angels Sing" (No. 211 in *The Beacon Hymnal*)

(*The stage should now be as bright as possible.* Joseph, *as the line* "Glory to the newborn king" *is sung, should raise his arms in an attitude of praise, the* Angels, *who are still in the background, leading the singing. The curtain should be drawn at the end of the second line of the hymn*)

ANGEL VOICES (*singing*): "Calm on the listening ear of night" (No. 189 in *The Hymn and Tune Book*)

(*First and last verses, sung behind the scenes. During the last verse, stage brightens and sleeping* Shepherds *are aroused. They stand looking about in wonder*)

FIRST SHEPHERD:

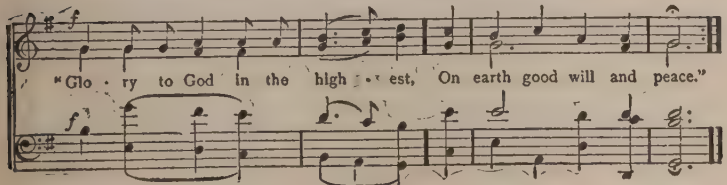
Hark! What mean those holy voices?
What radiance streams from yonder star?

(*The* Angel of the Lord *suddenly appears unto the* Shepherds. *They kneel with heads bowed to the ground. If a spot-light is used, the stage may be again dark with the light only on the* Angel)

ANGEL: Fear not, for behold I bring you glad tidings of great joy for all people. (Shepherds *look up but do not rise*) For unto you is born this day in the city of

David, a Saviour. He is Christ the King. And this shall be a sign unto you; ye shall find a babe wrapped in swaddling clothes lying in a manger.

(*The* Angel of the Lord *disappears. The* Shepherds *rise to their feet and as they stand looking at each other in wonder, there is suddenly a great light and a company of* Angels *appear, all singing*):



(*While singing these lines, the* Angels *may pass from one side of the stage to the other. When they have disappeared, the stage should again grow dark*)

FIRST SHEPHERD: Let us away! Why do we stand here? Let us to Bethlehem and see this thing which the Lord hath made known unto us.

(*The* Shepherds *walk quickly from the stage*)

Hymn (sung by Congregation): "It Came Upon the Midnight Clear" (No. 191 in *The Hymn and Tune Book*)

Music (*immediately after the congregational hymn, with curtain still closed, the song of the* Angels *is sung behind the scenes. The repetition of this carol gives the effect of a lovely refrain throughout the play*)

"Angels bending from the sky
Chanted at the glorious birth:" etc.

SCENE II

The Night of Promise

In the Fields Near Bethlehem

Solo: "Silent Night" (*As the curtain rises, the stage is dark, save the light of one bright star and a shepherd's fire. An* Angel *at one corner of the stage, near the Star, is singing* "Silent Night")

(*During the first verse* Shepherds *enter and lie down to sleep beside the fire, except* First Shepherd *who remains on watch, listening and gazing off over the hills*)

(*During second verse the Star brightens*)

(*During the third verse angel voices, unseen, join in last lines*):

"Glory be to God in heaven;
Peace on earth to you is given;
Lo, the Christ is come!
Lo, the Christ is come!"

(*At close of the solo,* Angel *steps from stage*)

First Shepherd (*wondering*):

"All my heart this night rejoices;
As I hear, far and near,
Sweetest angel voices."

Male Quartet: "Watchman, Tell us of the Night" (No. 194 in *The Hymn and Tune Book*)

(*During this hymn a* Traveler *enters. He sees the* Shepherds, *stops, and greets the one on watch in Oriental fashion.* First Shepherd *comes forward; together they talk of the Star and talk of it in wonder. As* Traveler *passes on in direction of the Star the* Shepherd *follows him a few steps and they leave each other with gestures of farewell.* Shepherd *returns to the fire and again hears angel voices*)

"The star was so beautiful, large and clear
That all the other stars of the sky
Became a white mist in the atmosphere;
And by this they knew that the coming was near
Of the Prince foretold in the prophecy."

("The Three Kings,"
H. W. Longfellow)

(*The* Angel *walks away in the direction of the Star, her arms outstretched toward it*)

Male Quartet: "Brightest and best of the sons of the morning" (No. 212 in *The Beacon Hymnal*)

(*During the singing of this hymn, the* Three Wise Men *walk across the stage, following the Star and rejoicing "with exceeding great joy"*)

(*Curtain*)

Hymn (*sung by Congregation*): "O Little Town of Bethlehem" (No. 198 in *The Hymn and Tune Book*)

SCENE III

The Adoration

A Manger Scene in Bethlehem

(*The curtain should rise on a scene suggestive of a beautiful old master painting; the* Holy Family *in the center, with* Cherubs *grouped about and* Angels *in the background.* Mary *is seated in front of the manger cradle.* Joseph *is standing back of it. The* Angels *are grouped in the background, two of them with lighted candles near each end of the manger. The* Cherubs *are in the foreground, one or two nestling close to* Mary, *others seated or standing as may seem best for the beauty of the picture. The light should be somewhat dim as for early morning and the Star brightly shining*)

ANGELS (*singing*): "Angels bending from the sky," etc.

CHERUBS' CAROL (*looking lovingly toward the manger,* Cherubs *sing*): "Away in a Manger" (In *Ten Traditional Carols for Christmas,* Oliver Ditson Co., Boston, 10¢)

Solo (Mary's *Cradle Song*): "Sleep, My Little Jesus, Sleep" (No. 234 in *Heart and Voice*)

ANGELS' CAROL: "Gentle Jesus, Pure and Holy" (No. 228 in *Heart and Voice*)

(*During the singing of this hymn the* Shepherds *and* Traveler *enter, bearing gifts and led by the* Angel *who had appeared to them in the night. The* Angel

goes to one side, beckoning toward the manger. The Shepherds *bow together before the manger, then stand, while each says his lines in turn and, kneeling, presents his gift*)

First Shepherd:

Cradled all lowly,
Behold a little child;
Love, pure and holy,
Above his birthplace smiles,
Ne'er yet was regal state,
Of monarch proud and great
Who grasped a nation's fate
So glorious as the manger-bed of Bethlehem.

(*Kneeling before the manger, he presents a bowl of fruit*)

Second Shepherd:

No longer sorrow
As without hope, O earth.
A brighter morrow
Dawns with this infant's birth.
A day when war shall cease,
When truth and love and peace
Shall bring the world's release
In his dear name, the child born here in Bethlehem.

(*Kneeling, he presents his gift, a loaf of bread*)

Third Shepherd:

The sun declineth
Along the western hill;

A new Star shineth,
While all the folds are still.
Man's hate and wrath and wrong
Shall yield the angel's song
Around the cradled child, God's light in Bethlehem.

(*Kneeling, he presents his gift, an earthen jar*)

Angel:

See how far upon the eastern road
The Star-led wizards haste with odors sweet!

(*The stage may brighten somewhat as* Shepherds *enter, and still more for the* Wise Men)

Male Quartet or Wise Men (*as they enter*): "We Three Kings of Orient Are" (No. 229 in *The Beacon Hymnal*)

(Wise Men *enter, bearing gifts, and kneel before the manger. At the close of the hymn* (*one verse*) *they rise*)

Gaspar: This cup I bring. It is the gold of Ophir. I offer it in token of our homage to thee as our king.

(*Kneeling he presents the cup*)

Melchior: Accept this casket of frankincense. May its perfume be the symbol of the prayers of the world.

(*Kneeling, he presents a casket of frankincense*)

Balthasar: This jar of myrrh I present. It is the symbol of love and sacrifice. Over it shines forever our Christmas Star of eternal hope and gladness.

(*Kneeling, he presents a small Oriental jar*)

Angel (*stepping toward the front, while the organ plays a soft strain of music*):

Let all who seek him find as these have found,

Wise Men and Shepherds traveling the night,
And let not one keep back because his gift is poor,
There is no gift more rare than Love and Gentle Deeds,
And hands made clean and hearts kept free from shame.
These ye can bring, and sing through all your lives,
The Christmas Angel's song of Peace, Good-will,
And every day shall be a happy Bethlehem,
Wherein the Christ is born to save the world again.

(From *Bethlehem* by Arthur Ketchum)

Solo: "Hark, hark, my soul" (*last verse.* No. 464, *The Hymn and Tune Book*)

(*The* Angel, *starting from the stage, beckons to* Shepherds, Traveler *and* Wise Men *to follow her. As she does this, the* Angel *who is the soloist steps forward and beckons them to go, singing the last verse of her opening solo, "Hark, hark, my soul."*

Looking toward the manger and the Holy Family, *as though having caught the vision,* Shepherds, Traveler, *and* Wise Men *follow the* Angel *from the stage. This procession should be dignified and beautiful, and done in the spirit of following the vision toward which the* Angel *has led them. The two* Angels *who have stood near the manger with lighted candles will follow the procession, and the curtain should close as they are starting from the stage. Let all the* Angels *join in the last two lines of the solo, beginning "Angels of Jesus"*)

(*Curtain*)

The Light of the World

A Pageant for Christmas

By MRS. RUSSELL B. TOWER

Selections are included from the Christmas Mystery Play, *Bethlehem*, by Arthur Ketchum (published by the Morehouse Publishing Company, Milwaukee, Wisconsin). The Candle-Lighting Pageant is from an arrangement by Marguerite Emilio, in this volume.

CHARACTERS

3 ANGELS
5 CHERUBS
JOSEPH
MARY
3 SHEPHERDS
1 SHEPHERD BOY
3 MAGI
2 DISCIPLES
2 MARTYRS
2 MISSIONARIES
2 PREACHERS
2 TEACHERS
2 CHILDREN

COSTUMES

ANGELS: *White cheesecloth slips with large square flowing sleeves, worn over long night-dress; stocking feet or white stockings drawn over shoes; halos.*

CHERUBS: *Same, but may be delicately colored and have pointed sleeves; halos.*

HALOS: *May be made of hat wire covered with Christmas tinsel. Use black wire for dark hair, and white, colored light-brown with water color, for light hair.*

MARY: *Long white dress of cotton crêpe made in kimono style with flowing sleeves. Head drape—blue—a piece about two*

yards long thrown simply over head. May be held in place by attaching to a tape or band fastened around the head underneath. The dark head drape is more effective than the white one. Sandals.

JOSEPH: *Simple draping of light-weight portière or colored cloth—striped or not—not too conspicuous or rich-looking, as* Joseph *was not a rich man. Sandals. Carries a long staff.*

SHEPHERDS: *Burlap bags with holes cut for head and arms. Bare arms and legs. All carry staffs or clubs—not crooks. Each carries his particular gift. Headdress of bright colors—either oblong or triangular piece held in place by black tubing or cord. Headdress should cover neck and shoulders. Sheep skins thrown over one shoulder.*

WISE MEN OR KINGS: *Should be richly dressed. Combinations of velvet dressing gowns and portières may be used, or evening capes of silk or velvet carefully draped. Turbans made of scarfs, silk shawls, spangled material fastened on any small turban-shaped hat, should be quite large and may have some material hang over back of neck. Care should be taken in combination of colors.*

DISCIPLES: *Dark blue or purple robes.*

MARTYRS: *White.*

MISSIONARIES: *Green.*

PREACHERS: *Red.*

TEACHERS: *Yellow.*

CHILDREN OF TODAY: *Simple white dresses or suits.*

Robes all made of sateen from large pattern in domino style with pointed hoods and long square sleeves. Hoods worn over heads. Sandals or stockings drawn over shoes are suggested. Modern shoes are out of place and should not be worn.

Candles—small electric torches made in shape of nickel candlesticks with battery in each one.

The manger should be a rude affair and should contain an electric light with a small reflector—covered only with soft folds of cheesecloth. Any small reading or pulpit lamp may be used and can be successfully hidden in the hay. Mary *should turn this on when she takes her seat.*

Helpful suggestions for draping of tunics and head drapes may be found in Lyman R. Bayard's pageant, "When the Star Shone."

SETTING

The church in which this pageant was originally given had a high pulpit in the center of the front platform, with a stairway on each side. The First Angel *and* Cherubs *were grouped in the pulpit and on the stairs, as stated in the directions, while the* Holy Family, Shepherds, *and* Magi *were assembled on the platform below the pulpit. A star was mounted on the front of the pulpit, over the manger.*

The Light of the World

PROCEDURE

First Angel (*rising in pulpit*): Fear not, for behold I bring you good tidings of great joy—which shall be to all people—for unto you is born this day, in the city of David, a Saviour, who is Christ, the Lord.

Music—"Holy Night" (*played softly on organ. School and congregation may sing this hymn if desired. No announcement*)

(Holy Family *enters preceded by two* Angels *and five* Cherubs. Angels *stand at either end of manger;* Cherubs *go up the stairs into the pulpit—one on either side of* First Angel, *the other three remaining on stairs.* Mary *sits by manger;* Joseph *stands behind*)

Music—"Away in a Manger" (*one verse sung by the* Cherubs. *Kindergarten and Primary classes of the school seated in audience may join in the singing if desired*)

Mary's Cradle Song (*spoken, but accompanied on organ softly to the music of* "Lullay, Thou Tiny Child" —*in* "Six Old English and French Christmas Carols," Oliver Ditson Co., Boston, 10¢)

"In all the town one open door,
Hush, Little Son, nor weep.

But for good-will be praise therefor
To every ox and sheep
That watches Thee asleep!

In all the inns for us no bed,
Hush, Little Son, and rest.
Thy happy Mother would instead
Cradle Thee on her breast,
Being most glad and blest.

In all the sky one only star,
Hush, Little Son, nor fear.
But ranks of shining angels are
Bending above us here.
O white they shine and near!

In all the world for Thee no place,
Hush, Little Son, and bide,
Folden art Thou in God's own grace,
And for all love denied
My waiting arms spread wide!"

(*From* "Bethlehem" *by* ARTHUR KETCHUM)

(*Music changes to* "The Plains of Bethlehem"—*from* Dudley Buck's "Coming of the King," G. Schirmer, Boston)

(Three Shepherds *approach from left aisle, bow to ground and leave their offerings—bowl of fruit, loaf of bread and jar.* Shepherd Lad *accompanies them and leaves ball. They take their positions to right of manger*)

(*Music changes to* "We Three Kings of Orient Are")
(The Magi *approach from right aisle singing the carol and pointing to star over the manger, bow to ground, offer gifts and take positions on left of manger*)

First Angel (*from Pulpit*):

"Let all who seek Him find as these have found,
Wise men and shepherds traveling the night,
And let not one keep back, because his gift is poor.
There is no gift more rare than Love and Gentle Deeds,
And hands made clean and hearts kept free from shame.
These ye can bring, and sing through all your lives,
The Christmas Angel's song of Peace, Good-will,
And every day shall be a happy Bethlehem,
Wherein the Christ is born to save the world again."

(*From* "Bethlehem" *by* Arthur Ketchum)

Music—"O Little Town of Bethlehem" (*All sing*)

Second Angel (*comes forward, lights candle from manger and lifts it high*):

"Light of the World, we hail Thee,
Flushing the eastern skies;
Never shall darkness veil Thee
Again from human eyes!"

John S. B. Monsell

(*Soft music on organ all through the following*)

Two Disciples (*come forward from center aisle, light candles from* Angel's *candle*): We, the Disciples, have lighted the light of Love, following the command of Jesus.

Two Martyrs (*come forward and light candles from*

Disciples' *candles*. Disciples *take positions*): We, the Martyrs, have lighted the light of Faith even unto Death.

Two Missionaries (*proceed in same manner, receiving light from* Two Martyrs *who take their positions*): We, the Missionaries, have lighted the light of the Gospel in far distant lands.

Two Preachers (*proceed in same manner*): We, the Preachers, have lighted the light of Truth, preaching to all the world.

Two Teachers (*proceed in same manner*): We, the Teachers, have lighted the light of Wisdom and Understanding in all ages.

Two Children of Today (*come forward*): We, the Children of Today, will light the light of the future. (*They light candles from the* Angel's *candle*) May we pass on, undimmed, to others the light that has been given to us.

All (*raising their candles*):

Light of the world! for ever, ever shining;
There is no change in Thee;
True Light of life, all joy and health enshrining,
Thou canst not fade nor flee.

Thou hast arisen; but Thou declinest never;
Today shines as the past;
All that Thou wast, Thou art, and shalt be ever,
Brightness from first to last.

THE LIGHT OF THE WORLD

Light of the world! undimming and unsetting,
O shine each mist away;
Banish the fear, the falsehood, and the fretting;
Be our unchanging day.

HORATIUS BONAR

FIRST ANGEL (*from pulpit*):

Ye who are here assembled,
Now join with us, we pray,
In the singing of our closing hymn
This joyous Christmas Day.

(*All participants, except* First Angel, *go out singing* "Lift up your heads, ye mighty gates." (No. 200, *The Hymn and Tune Book*)

Benediction (*from pulpit*): May the same spirit which was in Jesus, the spirit of truth and love and faithfulness even unto death, be in us all.

Three-fold Amen: (No. 574, *The Hymn and Tune Book*)

Postlude

The Christmas Story in Tableaux

By CLARENCE A. BURT; GRACE C. JORDAN; ELVA M. RICE

CHARACTERS

THE HERALD	SHEPHERDS
HEROD	MARY
EGYPTIAN GIRLS	JOSEPH
WISE MEN	THE CHILD

COSTUMES

THE HERALD: *A Grecian costume of soft white material, with gold cloth hanging from the shoulders to give the effect of wings.*

HEROD: *Very richly dressed in a purple velvet cape, or some embroidered drapery, over a colored tunic. A gold chain around the neck. Jewels on his hands and a jeweled crown. Seated on a raised platform.*

EGYPTIAN GIRLS: *White cheesecloth dresses, with bands of green hung from shoulders; loose belts made of tape and brass rings woven together; hair let down and bands around their heads. These girls stand at either side and a little back of* Herod, *holding upright fans made of blue cardboard with gold and red stripes, such as are seen in Egyptian pictures.*

WISE MEN: *Tunics of some bright color, with flowing sleeves; overdraping of Oriental shawls; turbans and sandals.*

SHEPHERDS: *Short tunics of rough drab material, with bare legs, feet and arms.*

MARY: *Blue tunic with long sleeves, and, coming out from the sleeves, white cheesecloth which she uses to cover her hands and to drape about the light in her arms. Headdress of some soft white material, with a silk scarf of delicate colors.*

JOSEPH: *Long yellow or brown robe, and carrying staff.*

THE CHILD: *Represented by a doll, wrapped to give only outlines.*

SETTING

This tableau-pageant may be given in the church auditorium on the Sunday preceding Christmas. The pulpit platform is converted into a stage, screened off at the sides. In front are two curtains which may be raised to show the tableaux. Behind the opening between them a curtain is suspended, making the background against which the Herald *is seen when speaking. The main curtains are parted just far enough to show the* Herald *standing against the inner curtain during the speeches and are closed again at the end. Then the inner curtain is withdrawn and the outer curtain raised when the tableaux are shown.*

LIGHTING

The church is darkened and all the lighting of the tableaux is from the side lights with reflectors. Lights from either side light the Herald *and are removed when she has finished. Blue tissue paper over the lights gives the effect of darkness while the* Shepherds *lie asleep on the ground.*

The Christmas Story in Tableaux

PROCEDURE

Organ Prelude.

THE HERALD:

A thousand years have come and gone
And near a thousand more,
Since happier light from Heaven shone
Than ever shone before;
And in the hearts of old and young
A joy most joyful stirred
That sent such news from tongue to tongue
As ears had never heard.
And we are glad, and we will sing
As in the days of yore;
Come all, and hearts made ready bring
To welcome back once more
The day when first on wintry earth
A summer change began,
And, dawning in a lowly birth,
Uprose the light of man.

Hymn: "It came upon the midnight clear" (*The congregation will rise without announcement and sing* No. 206 in *The Beacon Hymnal*)

Invocation: By the Minister

Hymn: "The First Nowell" (No. 231 in *The Beacon Hymnal*)

Offering: (*Organ Music*)

THE HERALD: Hast thou not known? Hast thou not heard? Hath it not been told you? O, thou that bringest good tidings to Zion, get thee up into a high mountain; O, thou that bringest good tidings to Jerusalem, lift up thy voice with strength, lift it up, say unto the cities of Judah, Behold your God!

For unto us a Child is born, unto us a Son is given; and the government shall be upon his shoulders; and his name shall be called "Wonderful, Counsellor, The mighty God, The everlasting Father, The Prince of Peace."

Now, when Jesus was born in Bethlehem of Judaea, in the days of Herod the King, there came Wise Men from the east to Jerusalem, saying, Where is he that is born King of the Jews? For we have seen his star in the east and are come to worship him. When Herod the King had heard these things he was troubled.

Tableau: (Herod, *with the* Wise Men *present*)

Hymn: "Silent night, holy night" (No. 218 in *The Beacon Hymnal. Organ should play only enough of a prelude to suggest the carol. Audience seated*)

THE HERALD: There were in the same country shepherds abiding in the field, keeping watch over their flocks by night. And, lo, the angel of the Lord came upon them and the glory of the Lord shone around about them.

Tableau: (Shepherds *awakened from sleep by the light*)

Solo (*sung while tableau is shown*): Fear not, for behold I bring you good tidings of great joy; for unto you is born this day in the City of David a Saviour which is Christ the Lord.

The Herald: The shepherds said one to another, Let us now go even unto Bethlehem and see this thing that is come to pass, which the Lord hath made known unto us.

And they came with haste, and found both Mary and Joseph and the babe lying in the manger.

Hymn: "Calm on the listening ear of night" (No. 209 in *The Beacon Hymnal*)

Tableau: (Mary *seated by manger, with* Shepherds *peering in.* Joseph *standing behind* Mary)

The Herald: The Wise Men, having heard the King, went their way; and, lo, the star, which they saw in the east, went before them till it came and stood over where the young child was.

Organ: "The March of the Magi Kings"

The Herald: And they came into the house and saw the young child and Mary, his mother, and they fell down and worshiped him; and, opening their treasures, they offered unto him gifts, gold, and frankincense, and myrrh.

Tableau: (Mary *seated, with the* Child *nestled in her arms*)

Lullaby (*solo*): "Mary's Cradle Song" (No. 234 in *Heart and Voice*)

Organ:

(*A Candle-lighting Service may be introduced here if desired. See p.* 81)

Hymn: "O little town of Bethlehem" (No. 226 in *The Beacon Hymnal. Congregation standing*)

Benediction: By the Minister

A Candle-lighting Pageant

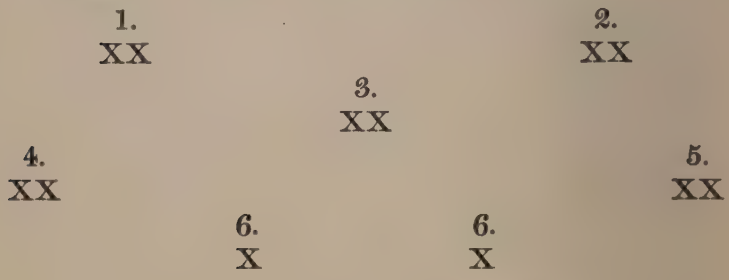
By MARGUERITE EMILIO

This pageant is designed for use at the close of a Christmas service.

The stage or platform upon which it is given should be only dimly lighted and the lights in the auditorium should be turned off. A table large enough to hold twenty-eight candles arranged in the form of a pyramid should be covered with a dark cloth. The largest and tallest candle, standing alone at the peak of the pyramid, represents the light which Jesus brought into the world and that is the only candle which is lighted when the pageant begins. The other six rows of candles stand for the Disciples, Martyrs, Missionaries, Preachers, Teachers, *and the* Children of Today. *The candles may be of the same thickness and cut down to obtain the proper heights, or candles of different sizes may be used. Holes may be bored in a piece of wood an inch or more in thickness, to hold the candles. In placing this board upon the table it should be raised at the back, as a slight incline adds to the effect.*

Either boys or girls, or both, may take the parts of Disciples, Martyrs, *etc. They should wear robes made on the pattern of a college gown but of the following colors:* Disciples, *dark blue or purple;* Martyrs, *white;* Missionaries, *green;* Preachers, *red;* Teachers, *yellow;* Children of Today *in simple white dresses; these two children should be*

about nine or ten years old. The other participants should vary a little in height, as the candles do. A diagram of the arrangement of the candles and the places which the participants are to take after they have lighted their candles follows:



0 ..... Jesus Candle
0 0 ..... Disciples
0 0 0 ..... Martyrs
0 0 0 0 ..... Missionaries
0 0 0 0 0 ..... Preachers
0 0 0 0 0 0 ..... Teachers
0 0 0 0 0 0 0 ..... Children of Today

When the curtain is drawn the stage is empty except for the stand with the candles, the tallest one of which is lighted. The two boys or girls representing the Disciples *then enter, from opposite sides. They each take a candle* (*the two standing for the* Disciples) *and, stepping back to the* Jesus Candle, *light their own from that. They replace the candles on the stand and then in unison they say:*

A Candle-lighting Pageant

PROCEDURE

DISCIPLES: We have lighted the light of Love, following the command of Jesus.

(*They then step back of the table and take the position indicated by 1 on the diagram. As soon as they have moved to position, the two who represent the* Martyrs *enter, also from opposite sides, as do all the groups*)

(*The* Martyrs *take the candles on the ends of the row, step back and light them from the* Jesus Candle, *then they step forward again and the one standing on the right of the table lights the third candle. They replace the two candles in the holders and say in unison*):

MARTYRS: We have lighted the light of Faith even unto death.

(*They step back and take the position marked 2 on the diagram*)

(*The* Missionaries *enter and proceed in the same fashion; this time each one lights a candle on the table from the one that was lighted from the* Jesus Candle. *Having lighted the candles and replaced them in the row, they say*):

Missionaries: We have lighted the light of the Gospel in far distant lands.

(*They step back and take the position marked 3 on the diagram*)

(*The* Preachers *enter, proceeding as above, the one on the right of the table lighting the extra candle in the row of five. After all the candles are lighted and the two end ones replaced in the holders, they say*):

Preachers: We have lighted the light of Truth, preaching to all the world.

(*They take position 4*)

(*The* Teachers *enter, proceeding as above; this time each one lights two candles on the table in the row of six. Having lighted the candles, they say*):

Teachers: We have lighted the light of Wisdom and Understanding in all ages.

(*They take position 5*)

(*The* Children of Today *enter, each lights her candle from the* Jesus Candle; *then stepping forward, and before lighting the others, they say*):

Children: We will light the light of the Future.

(*They light the five candles on the table, the one on the right lighting the extra one; then they say*):

Children: May we pass on, undimmed, to others the light which has been given to us.

(*They step back and take the position marked 6 on the diagram*)

(*The candles are now all lighted and the* children *in their appointed positions. While they hold those po-*

sitions, a chorus, hidden if desired, sings the following hymn):

Light of the world! for ever, ever shining;
There is no change in Thee;
True light of life, all joy and health enshrining,
Thou canst not fade nor flee.

Thou hast arisen; but thou declinest never;
Today shines as the past;
All that Thou wast, Thou art, and shalt be ever,
Brightness from first to last.

Light of the world! undimming and unsetting,
O shine each mist away;
Banish the fear, the falsehood, and the fretting;
Be our unchanging day.

Horatius Bonar

(Tune "Light" No. 20 in *The American Hymnal*)

(*As soon as the hymn is finished, while the tableau is still kept, the minister will pronounce the benediction*)

(*The stage curtain will then be lowered and the lights put on*)

World Brotherhood and Peace

A Symbolic Service for Peace Sunday

Arranged by M. M. BURDETT

This simple Symbolic Service is arranged with the needs of the small Church School in mind, where there may be limitations as to time, helpers and money; where the Church edifice may be small; or for a locality where it may be difficult to assemble a congregation in the afternoon of Peace Sunday. It is therefore intended that it shall follow immediately the morning service of worship, no preparation within the Sanctuary being necessary beforehand.

The aim of this service is to present to old and young, in a forceful yet reverential spirit, the idea of World Brotherhood and Peace, and to furnish an opportunity for the members of the Congregation, of the Church School and of the Junior Choir to participate in its observance.

CHARACTERS

ANGEL OF PEACE
SPIRIT OF LIGHT
NATIONS (*should be oldest girls in school*)

RUSSIA	ITALY
JAPAN	FRANCE
MEXICO	ENGLAND
GERMANY	AMERICA

COSTUMES

ANGEL OF PEACE: *Long white robe, soft folds, sandals. Wings or not. Headdress—silver bandeau with silver star in front. Carries olive branch.*

SPIRIT OF LIGHT: *Pale blue, long, flowing robe, with a few touches of silver stenciled on border, etc. High silver girdle, sandals. Headdress of silver, same as, or similar to that of the* Angel of Peace. *She carries a lighted candle.*

NATIONS: *Costumes symbolic of the nation to be represented, but not national costumes. Each carries the national flag, and wears as a bandeau the national colors of the country which she represents. Dress—long flowing white robe, white or no girdle, sandals. Each carries in left hand, inconspicuously, an unlighted candle.*

MUSIC

All music not in The Beacon Hymnal *is to be found in* "The World's Collection of Patriotic Songs and Airs," *Oliver Ditson Company, 179 Tremont Street, Boston;* "The Hymn of Free Russia" *can be obtained from the Boston Music Company, 116 Boylston Street, Boston. It is No. 6671 in Schirmer's Secular Choruses.*

The solo "How Beautiful Upon the Mountains," *by Harker, is very fine. The words have several musical settings in octavo form suitable for Junior Choir use.*

The only known extant translation of the German National Hymn, "Deutschland, Deutschland Uber Alles," *is the following by Prof. Kuno Francke of Harvard made especially for this service:*

Tune: Haydn's "Austria"

German Homeland, German Homeland,
None like thee on earth is found,
When thy folk in strength united,
Firm in love to thee stand bound!
From Dutch dikes to eastern Memel
From the Alps to Baltic Sound—
German Homeland, German Homeland,
None like thee on earth is found!

World Brotherhood and Peace

PROCEDURE

Congregational Hymn and Processional of the Church School: "The light pours down from heaven" (No. 187 in *The Beacon Hymnal*)

(*The School enters singing, headed by the* Spirit of Light, *and a group of oldest girls dressed as* Nations. *The pupils and teachers follow by classes, headed by the Superintendent. All are seated in the front pews*)

Invocation (*by the Minister*)

Prophecy (*read by the Minister*):

"And he shall judge among the nations, and shall rebuke many people; and they shall beat their swords into ploughshares and their spears into pruning hooks; nation shall not lift up sword against nation, neither shall they learn war any more." (Isaiah 2: 4)

Responsive Reading (*or read by the Minister*):

"Comfort ye, comfort ye, my people, saith your God.

The voice of him that crieth in the wilderness, Prepare ye the way of the Lord, make straight in the desert a highway for our God.

Every valley shall be exalted, and every mountain and hill shall be made low: and the crooked shall be made straight, and the rough places plain:

Violence shall no more be heard in thy land, wasting nor destruction within thy borders; but thou shalt call thy walls Salvation, and thy gates Praise.

For as the earth bringeth forth her bud, and as the garden causeth the things that are sown in it to spring forth; so the Lord God will cause righteousness and praise to spring forth before all the nations.

For the kingdom of God is not meat and drink; but righteousness, and peace, and joy.

Blessed is the nation whose God is the Lord; and the people whom he hath chosen for his own inheritance.

For ye shall go out with joy and be led forth with peace."

Musical Response (*by Congregation and School*): "The Lord will bless his people with peace." (No. 87 in *The Beacon Hymnal*)

(Nations *come forward very slowly to dignified music*—"Messiah"—*and stand in semi-circle at chancel front in following order*:)

Russia ..... Hymn to New Russia
Japan ..... Kimigayo
Mexico ..... Mexican National Anthem
Germany ..... Deutschland, Deutschland Uber Alles
Italy ..... Italian National Hymn or Garibaldi's Hymn
France ..... The Marseillaise
England ..... God Save The King
America ..... The Star-Spangled Banner, or America the Beautiful

(*Any number of other nations may be interspersed, but these national songs are to be sung*—one *stanza of each—by group of* Nations *and* School *and* Congregation, *words to be printed in the service. As each song is sung, the girl representing the country steps forward and holds her flag raised during the singing, Russia first, America last.*)

Sentence (*to be said by the Minister, or by all, or to be sung as a solo, or by the Junior Choir*):

"How beautiful upon the mountains are the feet of him that bringeth good tidings, that publisheth peace, that bringeth good tidings of good, that publisheth salvation; that saith unto Zion, Thy God reigneth."

Sentence (*to be said by the Minister*):

"Arise, shine! for thy light is come, and the glory of the Lord is risen upon thee."

Congregational Hymn: "Angel of Peace, thou hast wandered too long" (No. 184 in *The Beacon Hymnal*)

(*As the singing begins, the* Angel of Peace *enters from the rear of the chancel, walks very slowly, mounts footstool or stands on upper step, back of* Nations *and in center. At end of hymn, very soft organ music—hymn No. 114 in* The Beacon Hymnal, "Father Almighty, bless us." *During the music, the* Nations *stand with bowed heads and lowered flags while the* Angel of Peace *stands with olive branch extended over them*)

"*Passing the Light of Friendship*"

(*This is used through the courtesy of Mr. James B.*

Watson, Intercollegiate and Foreign Student Secretary, Boston, Y. M. C. A.)

(*The* Spirit of Light *steps forward carrying a lighted candle. To very slow music she proceeds to the chancel, turns, faces the congregation and says:*)

"I am the Light of Understanding, Friendship and Brotherhood. I cannot be stopped by national boundaries. I pass freely from nation to nation."

(*She then steps to the side of* Russia, *passes the* light—*not the* candle—*to* Russia, *who in turn says:*)

"The Light of World Brotherhood is kindled in the heart of Russia. It glows warmly and passes on."

(Russia *passes the light to the next country who repeats, naming her country. This procedure is carried on until all candles are lighted,* America, *the host country, being the last. All raise lighted candles and say:*)

"As Light begets Light, so Love, Service and Goodwill are passed from person to person, until Society shall become a Brotherhood, and the whole world a neighborhood."

Song: "Ring Out Sweet Bells of Peace" by Caro Roma

(*Sung by the* Nations, School *and* Junior Choir)

Recessional and Congregational Hymn: "Hear, Hear, O Ye Nations" (No. 182 in *The Beacon Hymnal*)

(Angel of Peace *leads;* Spirit of Light, America *and the* Nations, Superintendent *and* School *by classes exeunt*)

Benediction: By the Minister

Galahad

A Pageant symbolic of the Consecration of Youth

By RUTH A. LETCHWORTH

An adaptation of *The Consecration of Sir Galahad* by

EUGENE R. and ELIZABETH B. SHIPPEN

CHARACTERS

THE ANGEL OF THE GRAIL
THE SPIRIT OF MOTHERHOOD
THE SPIRIT OF TRUTH

VIRTUES:
PURITY:
HUMILITY
GENTLENESS
COURAGE
HONOR
LOYALTY
FAITH
HOPE
LOVE

PAGES
KNIGHTS
SIR GALAHAD

COSTUMES

THE ANGEL OF THE GRAIL: *A long flowing white slip with separate white drapings to form flowing sleeves. A soft white veil which may be of lace or any soft material. Study if possible the Angel of the Grail in the Abbey pictures of Sir Galahad.*

THE SPIRIT OF MOTHERHOOD: *A long white slip or a blue one; a voluminous white cape falling from her shoulders;*

a large veil of deep blue which may be softened by a lighter shade of blue underneath and white next to her face.

THE SPIRIT OF TRUTH: *A long white slip, with academic hood of some kind (a red master's hood with the black on the inside is very good) and this may be made richer with a banding of black velvet. Her hair should be banded with silver, and she should carry a lighted candle in a candle-stick with a handle—a Greek or Roman candle would be best.*

VIRTUES: *All should carry candles, or if preferred, the first group may carry lilies. If there is fear of fire, the candles may be used symbolically and not lighted. Few miss the light if the candle is so carried and used as to make it a symbol of light. The* Virtues *all wear long straight belted voile slips, with veils or silver banding, or gold, in the hair. The costumes may be varied with extra drapings. The colors suggested are as follows:*

PURITY: *White with white veil. Silver or plain girdles may be used.*

HUMILITY: *Grey, with grey veil.*

GENTLENESS: *Pink, with soft pink veil, and if desired, a few flowers holding the veil.*

COURAGE: *Flame color (a bright apricot is good, blending well with the other shades). This costume may be strengthened with wide silver banding, and the veil may be caught with silver banding.*

HONOR: *A soft yellow with deeper yellow or gold draping over the shoulder. A soft yellow veil caught with gold banding.*

LOYALTY: *A soft shade of lavender with deep lavender or*

purple draping. A soft lavender veil caught with silver banding.

FAITH: *A soft shade of green with very soft corn color draping and veil, suggestive of the* "Angel girt with golden wings."

HOPE: *A soft sky-color blue with a blue veil.*

LOVE: *A deep rose slip, white lace veil caught with roses of a deeper shade than the dress. This costume, as all of them, is improved by a soft extra draping over the shoulder.*

PAGES: *Dark tights, tunic of light shade of green, shoulder capes of darker green, bands of soft gold around the head. If shoes are desired, sandals may be made of cardboard soles.*

KNIGHTS: *Dark tights, or grey. Bright green tunics and black capes, or coat of mail with rich red sleeves.*

SIR GALAHAD: *Tunic and tights of grey with long bright red cape. Light bobbed wig. The following costume is also suggested for Sir Galahad—somewhat more elaborate, but with chain mail, very heavy: Long red canton-flannel robe with elbow sleeves, over which is worn a coat of mail or chain armor. The latter, if not procurable at a costumer's, may be made of heavy burlap, silvered. Long trailing cape of the same material as the robe, clasped in front over the coat of mail. Dark blue undersleeves, wound with silver braid or ribbon. Shoes of brown denim laced with ribbon.*

TIME FOR PRESENTATION

About 30 minutes.

SETTING

As this is a symbolic service, it is best given in a church. If the church chancel has not a Communion table, or altar at the back,

one may easily be provided with a small table, a suitable covering and candles. An out-door setting could be made very beautiful as Sir Galahad's "secret shrine," with an out-door altar to symbolize the church atmosphere. Lilies may be used instead of candles, if desired, or both may be used.

ENTRANCES AND EXITS

This must depend upon the possibilities. The following suggestions are made: Sir Galahad *with* Knights *and* Pages *come down center aisle, the* Pages *leading, bearing the armor to be presented to* Sir Galahad; Sir Galahad *next; and the* Knights *following. This is during the reading, and a stately processional should be quietly played by the organist.*

The Spirit of Truth *and the* Spirit of Motherhood *should enter at the side.* Motherhood *and* Knights *and* Pages *go out this same way.*

The Virtues *come down the center aisle, or if desired, the first two groups may come by side aisles. The last recessional should be down the center aisle. A suggested diagram of this recessional will be found on page 101.*

The Angel of the Grail *should enter at the rear left side the first time and, if possible, go out the right rear, since she appears only as a passing vision. If she must come through swinging doors, they must be opened for her that she may bear her Grail in both hands.*

PROPERTIES

THE KEY OF KNOWLEDGE: *Should be a large wooden key, gilded or silvered. It may, if desired, be carried by a* Page *on a small black pillow. It must be hung on a ribbon.*

THE HELMET OF SALVATION: *May be made of heavy cardboard, gilded or silvered. A close-fitting helmet is suggested with or without visor.*

THE SHIELD: *Should be long in shape, following the mediaeval types of those in the Abbey pictures. It may be made of beaver board, painted with silver paint and a large red cross.*

THE SWORDS: Knights Templars' *swords may be used by both* Sir Galahad *and the* Knights. *If these are not available, swords may be made of wood and silvered, following the mediaeval type with a straight hilt making a cross.*

THE GRAIL: *A large silver loving cup with two handles. A strong flashlight should stand straight in the cup and over that, in the cup, a bright red or rose-colored silk or crêpe-paper. Over the cup should be thrown a square of white china silk, at least a yard, and over that a yard or more of filmy veiling. A crystal cup may be used, but the silver is easier to carry. The aim must be to produce the "rose-red" light coming from the Grail.*

READING

The lines of the Pageant are all read by a reader who should stand in an inconspicuous place—if possible, near the music. It is important that the reading and acting be in close harmony. The reader may pause for action to be completed wherever necessary, and it is very important to avoid any feeling of hurry either in the reading or in the action.

The "Oath" of Sir Galahad may be given more effectively by him, and the Angel of the Grail *may repeat her own lines at the end.*

MUSIC

Soft accompanying music will greatly add to the beauty of the Pageant throughout. The first two lines of the hymns have been printed in case the Hymn and Tune Book *is not available or other hymns are desired. How they are given will depend upon local talent, some solo work being very effective.*

GROUPING

This will depend on local conditions. A chart of suggestions is given on page 101. It must be carefully thought out both for the symbolism and the color combination.

INTERPRETATION

Suggestions have been given in the Pageant as to the action that may interpret the lines and symbolism. This is for the convenience of those who may wish some guidance. If young people are giving the Pageant, they may enter more into the spirit if left free to do their own interpreting. Most important of all is the reverent spirit of the young people, and that even the minor characters keep constantly in mind their parts and the spirit of the whole. The reverent attitude and attention of each character will go far in interpreting the entire Pageant.

GROUPING

I. *In Chancel or on Stage*

Altar

Knight Mother Knight
Faith Love
Gentleness Courage
Humility Honor
Purity Hope Loyalty
Sir Galahad
Spirit of Truth
Page Page
Page Page
* Knight * Knight
(*After Motherhood enters)

II. Processional

Page Page
Page Page
Sir Galahad
Knight Knight
Knight Knight

III. Recessional

Love
Faith Hope
Honor Courage
Loyalty
Gentleness Humility
Purity Truth
Sir Galahad
The Angel of the Grail

Galahad

PROLOGUE

READER: (*Soft music*)
When King Arthur made
His Table Round, and all men's hearts became
Clean for a season, surely he had thought
That now the Holy Grail would come again;
Ah, Christ, that it would come,
And heal the world of all their wickedness!
"O Father," asked a maiden, "might it come
To me by prayer and fasting?" "Nay," said he,
"I know not, for thy heart is pure as snow."
Then on a day she sent to speak with me.
And when she came to speak, behold her eyes
Beautiful in the light of holiness.
"O, Brother, I have seen the Holy Grail!
(*Violin notes*)
For waked at dead of night I heard a sound,
As of a silver horn from o'er the hills
Blown, and I thought—O never harp nor horn
Was like that music as it came; and then
(*Enter the* Angel of the Grail. *Crosses stage at rear, holding Grail high, and passes out*)
Streamed through my cell a bright and silver beam,

And down the long beam stole the Holy Grail,
Rose-red, with beatings in it as if alive,
Till all the white walls of my cell were dyed
With rosy colors leaping on the wall;
(*Violin notes cease*)
And then the music faded, and the Grail
Passed, and the beam decayed, and from the walls
The rosy quiverings died into the night.
(*Soft organ*)
So now the Holy Thing is here again
Among us, Brother, fast thou too and pray,
And tell thy brother knights to fast and pray,
That so perchance the vision may be seen
By these and those, and all the world be healed."

(From "The Holy Grail," Tennyson)

Choir Hymn:

"Take my life, and let it be
Consecrated, Lord, to thee," etc.

(No. 332 in *The Hymn and Tune Book*, verses 1, 5, 6)

INTRODUCTION

Sir Galahad, the Knight of Youth

Reader: (*Soft march music*)

Then by some secret shrine I ride;
I hear a voice, but none are there;
The stalls are void, the doors are wide,
The tapers burning fair.

(*Enter* Sir Galahad, Knights *and* Pages, *walking slowly down center aisle*)

A maiden knight—to me is given
Such hope, I know not fear;
I yearn to breathe the airs of heaven
That often meet me here.
I muse on joy that will not cease,
Pure spaces clothed in living beams,
Pure lilies of eternal peace,
Whose odors haunt my dreams.
Then move the trees, the copses nod,
Wings flutter, voices hover clear:
"O just and faithful knight of God
Ride on, the prize is near!"
So pass I hostel, hall, and grange;
By bridge and ford, by park and pale,
All arm'd I ride, whate'er betide,
Until I find the Holy Grail!

(From "Sir Galahad" by TENNYSON)

(*If possible, time this introduction and the processional so that at this point the* Knights *and* Pages *have taken their places, and* Sir Galahad *is just going upon the stage. If desired, trumpet notes may be used as* Sir Galahad *takes his place*)

READER: (*Soft music*) Hail, Sir Galahad, hail, thou Knight of the Spirit of Youth! 'Tis meet thou dedicate thyself today to the quest of the Holy Grail, that vision of the Christ Ideal which is to heal the ills of all the world. To pursue this sacred quest thy way must lead along the path of high ideals, and through a bound-

less work of love and service. The time has come for thee to take thy vow as a Christian Knight.

GALAHAD: (*No music*)

I, Galahad, do by the holy rood make oath,
To speak the truth and maintain the right,
Wrongs to redress, the insolence of might to curb,
To scorn the lures of wealth and ease,
To treat my body as the temple of my soul,
And, chaste, to honor womanhood.
Christ and the Church right royally to serve,
And e'er to fix mine eyes on God. Amen.

(Knights *and* Pages *bow heads*)

(Sir Galahad *kneels at the altar during his recital of this vow. He should rise and face the audience before the reading proceeds*)

READER: (*Soft music*) Through all the years, O Galahad, friends and teachers have guided thee, and held for thee torches of knowledge and inspiration. Now let them prepare and arm thee for this, thy sacred quest. First the Key of Knowledge shall be thine.

(*A* Page *gives to a* Knight *the large golden key which he has carried on a pillow. The* Knight *hangs it about* Sir Galahad's *neck*)

READER:

The Knowledge that makes life richer,
The Understanding that clothes the world with beauty!
Knowledge will reveal unto you the Spirit of Truth.

(*Enter the* Spirit of Truth *carrying a small lamp or candle*)

READER: (*Music*)

A flaming pillar leading on anew,
Onward she comes, O Youth, to make thy vision true.
She will bear for you a lamp that will ever guide you in the way of truth and righteousness.

(*She gives her lamp to* Sir Galahad, *who holds it reverently during the first lines of the hymn*)

Choir Hymn:

"Spirit of Truth, who makest bright
All souls that long for heavenly light," etc.

(No. 82 in *The Hymn and Tune Book*, verses 1, 2)

(*During the singing of this hymn the* Spirit of Truth *will take her place near* Sir Galahad; *if there are steps, at the left and below him*)

READER: And now, O Knight of Youth, put on the whole armor of God, that you may be able to stand in the latter day. The helmet of salvation thou shalt wear, and, wearing it, thou wilt seek Salvation by Character, and toil for the Progress of Mankind onward and upward forever.

(*A* Page *gives the helmet to one of the* Knights *who presents it to* Sir Galahad)

READER: Now take the Shield of Faith. Watch you, stand fast in the faith, for this is the victory, even Faith that overcometh the world.

(*A* Page *gives the shield to one of the* Knights *who presents it to* Sir Galahad. *Let the presentation come after the line, "Now take the Shield of Faith," and*

Sir Galahad *and the* Knight *hold an effective tableau for a moment before the reading continues*)

READER: Last, gird on the sword of the Spirit which is the Word of God in the heart of man.

(*A* Page *hands the sword to one of the* Knights *who presents it to* Sir Galahad. *Louder music for a moment. For a moment* Sir Galahad *holds the sword high, looking at it, and with the next line fastens it in his belt*)

READER:

For in God is thy refuge and thy strength.
And now, O Galahad, commune in thine own heart.

(*Very soft music*)

(Sir Galahad *goes to the altar and kneels in prayer. The* Knights *and* Pages *kneel*)

READER:

More things are wrought by prayer
Than this world dreams of;
For so the whole round earth is every way
Bound by gold chains about the feet of God.

Choir Hymn or Solo:

"Dear Lord and Father of mankind
Forgive our foolish ways," etc.

(No. 285 in *The Hymn and Tune Book*, verses 1, 2, 5)

(*At the end of this prayer hymn all rise, and when* Sir Galahad *has turned toward the audience, the reading continues*)

READER: O, Knight of the Spirit of Youth, having donned thine armor, and through vow and prayer consecrated

thyself, thou wilt now receive thy blessing from the Spirit of Motherhood, the Motherhood of the home and of this thy nurturing church. We summon thee, O sacred Mother of Youth!

(*The* Spirit of Motherhood *here enters at a side entrance and with outstretched arms walks toward* Sir Galahad. *The* Knights *come forward to greet her, and the* Pages *bow or kneel. As she reaches his side,* Sir Galahad *kneels for a moment and she holds her arms outstretched above him*)

READER: We summon thee to bestow upon this youthful knight all the blessing of thy loving care and guidance. Thou hast nurtured him in the grace and knowledge of God. As forth he fares upon his holy quest of the Holy Grail, do thou call to his aid those virtues which have been implanted in his heart, and which henceforth must be the companions of his life's adventure. Invoke those virtues which bespeak his noble birth—Purity, Gentleness, Humility.

(*The* Spirit of Motherhood *holds out her arms to beckon the* Virtues. *They enter at the rear and come slowly down the center aisle. The hymns indicated may be sung by the choir or congregation and as many verses as may be necessary for the entrance of each group*)

Hymn:

"Heavenly shepherd, true and holy,
Hear, O hear us while we pray," etc.

(No. 529 in *The Hymn and Tune Book*)

(*The* Virtues *have now taken their places in the*

group. As they come upon the platform, the Spirit of Motherhood *steps back, but still in the center.* Purity *steps forward*)

READER:

Thy strength will be as the strength of ten,
Because thy heart is pure.

(*Each* Virtue *should, if possible, go to* Sir Galahad *with an appropriate gesture, or in her bearing and manner indicate her quality. As* Purity *steps back,* Humility *steps forward to* Sir Galahad)

READER:

He that would be greatest among you
Let him be as one that doth serve.

(*As* Humility *steps back,* Gentleness *comes forward*)

READER:

May the gentleness which is the beauty
Of holiness attend thee.

O, Spirit of Motherhood, summon now those Virtues which his noblest knighthood needs—Courage, Loyalty, Honor!

(*The* Virtues *come down the center aisle, take their places, and give in turn their blessing as with the preceding group*)

Hymn:

"Holy, holy, holy, Lord God Almighty.
Early in the morning our song shall rise to thee," etc.

(No. 5 in *The Hymn and Tune Book.* Sung while *Virtues* enter)

(Courage *comes forward*)

Reader:

Be strong.
It matters not how deep intrenched the wrong,
How hard the battle goes, the day how long.
Faint not, fight on. Tomorrow comes the song!
(Honor *comes forward and holds high her candle*)

Reader:

Build thee a tower of Honor, O my Soul!
Keep there thy firm control;
Sacred burn thine altar light,
Steadfast, far-flung, and pure thy beacon bright.
(Loyalty *comes forward*)

Reader:

To suffer woes which Hope thinks infinite;
To forgive wrongs darker than death or night;
To defy power which seems omnipotent;
To love and bear;
Neither to change nor falter nor repent;
This is to be good, great, and glorious, beautiful, and free!

(*In summoning the three groups of* Virtues *the* Spirit of Motherhood *steps forward near* Sir Galahad, *with arms outstretched, and as they reach the platform, she takes her place again near the altar*)

Reader: And now, O Spirit of Motherhood, call unto him the Angels of Faith, Hope and Love. Pray that they may ever attend him and kindle his soul with the spirit of Christ.

(*During the singing of the following hymn the* Virtues *come down the center aisle*, Faith *and* Hope

leading, Love *holding high her candle. They take their places, and give in turn their blessing,* Love *holding as nearly as possible a central position opposite* Motherhood.)

Hymn:

"God is love; his mercy brightens
All the path in which we rove," etc.

(No. 121 in *The Hymn and Tune Book*)

(Hope *steps forward*)

Reader:

Be thou the rainbow to the storms of life,
The evening beam that smiles the clouds away,
And tints tomorrow with prophetic ray.

(Faith *steps forward*)

Reader:

Welcome pure-eyed Faith,
Thou hovering angel girt with golden wings!

(*During the reading of the following lines* Faith *may hold out her candle and look away, as though beckoning* Sir Galahad *to the promises of* Faith)

Reader:

After the darkness, dawning,
And stir of the rested wing.
After the winter, springtime,
And dreams that flowerlike throng.

After despair and doubting,
A faith without alloy;
God here and over yonder,—
The end of all things joy.

(Love *steps forward. During the hymn* Sir Galahad *may bow or kneel, while* Love *holds up her candle and her arms out in protecting attitude*)

READER: And now abideth Faith, Hope, Love; these three, but the greatest of these is Love.

Hymn (Solo, if possible):

"O Love that wilt not let me go,
I rest my weary soul in thee," etc.

(No. 286 in *The Hymn and Tune Book*. One or two verses)

(*During the next lines there may be much effective acting with beautiful pictures. As* Sir Galahad *kneels to receive his blessing from the* Spirit of Motherhood, *the* Knights *and* Pages *bow. As they follow the* Mother *out, all look back to* Sir Galahad *with gestures of farewell which must be kept very stately and dignified. The* Knights *may hold up their swords.* Sir Galahad *should follow a few steps, then stand with one hand outstretched in farewell, the other holding out his sword. As the line "Take thou the splendor as a torch," is read, the* Virtues *hold high their candles. The* Spirit of Motherhood, Knights *and* Pages *go out;* Sir Galahad *still stands watching*

them. If possible, a side exit should here be used and one a little distant from the stage)

Reader (*music quiet throughout but very expressive*): Thy task, O Spirit of Motherhood, is now complete. Out beyond thy protecting care and guidance into a wider realm of opportunity and service this Knight of Youth will now pursue his holy quest. As forth he fares, bestow upon him thy blessing and the benediction of thy deepest confidence. Be thou ever attended by those who have been his loyal knights and faithful servants. (*The* Knights *and* Pages *here start to follow* Motherhood *out*)

Do thou, Sir Galahad, hold sacred those gifts of mind and heart and spirit with which they have endowed thee.

Take thou the splendor as a torch;
Carry it on into the great new age they may not know,
Into the great new realm they may not tread!

(Sir Galahad *has stepped down a few steps from the platform. Now he turns and walks back, looking toward the altar. When the lines, "And trust thyself unto thyself in simple faith alway," are read, the* Virtues *step forward. If the platform is small, they form their groups on each side on the steps, or forward on each side of the stage, to leave the center clear for* Sir Galahad *and the* Angel of the Grail)

Reader:

Fear not, O Youth, to turn thy vision to the heights
Where golden splendors lay;
And trust thyself unto thyself
In simple faith alway,
And God shall make divinely real
The highest forms of thine ideal.

There on the border of boundless ocean
And all but in heaven
Hovers the gleam.

Follow it ever—
Follow, follow the Gleam.

(*The* Angel of the Grail *appears, entering at a rear side entrance, and coming out to the center in front of the altar to say her lines. The* Virtues *hold their candles toward her as beckoning* Sir Galahad *to the vision. He reverently kneels, watching her and holding his arms toward her*)

Reader: For him alone who follows Christ, the Vision of the Holy Grail.

The Angel of the Grail:

Behold I am the Light of the World.
If any man would come after me, let him deny himself, take up his cross, and follow me;
For I am the Way, the Truth, and the Life.

(*The* Angel of the Grail, *still bearing her Grail, leads the procession,* Sir Galahad *and the* Virtues, *down the center aisle and out of the church. The "Pilgrim's Chorus" or any recessional march may be played. After the* Angel of the Grail *has left the platform,* Love *may stand in the center, holding high her candle and coming last in the procession*)

(*A choir anthem may follow the Pageant. This depends upon the setting and occasion. "Send Out Thy Light" is suggested*)

Garments of Praise

An Easter Pageant

By HARRIET B. FAWCETT

CHARACTERS

A CHILD WITH A BUTTERFLY
A GIRL WITH A LILY
A WOMAN OF GALILEE
FAITH
THE PILGRIM
DOUBT
THE SOWER
HOPE

COSTUMES

THE PILGRIM: *A straight tunic of heavy white material, with sleeves of a softer material (serge with satinette makes a good combination), broad belt of some gay color, gray stockings with black socks rolled around the ankles for shoes. Over this he wears a long robe of dark gray, completely covering his gay attire. He carries a burden on his shoulder—a shapeless bundle tied up in rough, dark cloth.*

DOUBT: *A long, full, black robe with long flowing sleeves and a pointed hood, showing only his face.*

THE SOWER: *Rough brown garments—an old brown army sweater with brown trousers and spiral leggings give a very good representation of the Millet picture,* "The Sower."

HOPE: *A straight sleeveless robe of pink, with silver girdle. A square of the dress material (an inexpensive cotton voile is very satisfactory) forms the headdress. Tied to the head with*

a silver ribbon, it falls in soft folds about the face and shoulders.

A CHILD WITH A BUTTERFLY: *Daffodil yellow; and*

A GIRL WITH A LILY: *Soft green. They are dressed alike, except for the colors. The dresses are made with very short waist, round neck, short puffed sleeves, short full skirt. White stockings and black strap slippers. The butterfly may be made of paper, painted in natural colors, a little larger than life size, with the wings wired.*

A WOMAN OF GALILEE: *A long robe of peach color with flowing sleeves. Over this is draped a brilliant blue tunic, reaching almost to the floor. One end of the tunic is draped over the head, covering one arm.*

FAITH: *A long white robe with "angel" sleeves. A long filmy white veil, bound about the head with golden ribbon, hangs in straight folds down the back. The sleeves are edged with gold ribbon and a girdle of gold ribbon, passed about the waist, is crossed in back, and tied loosely in front with long ends. If the ends are weighted, the effect is better.*

SETTING

A bare stage, with brown curtains at the back. Curtains part in the center, and when drawn, reveal masses of flowers—Easter lilies, pink tulips and ferns.

LIGHTS

At beginning, no house lights; only part of pulpit-arch lights or overhead lights turned on. Flood lights on floor at either side,

controlled by rheostat, focused on center of curtain. At end, full power of flood lights, with all overhead lights on. All house lights on for recessional and hymn.

TIME

Time for presentation about twenty minutes.

Garments of Praise

PROCEDURE

(*The stage is barren and quite dark.* Doubt *enters, left, walking backward, with arms outstretched, as if to bar the way of the* Pilgrim, *who staggers under a heavy burden. After a few steps, the* Pilgrim *pushes* Doubt *aside and goes wearily on.* Doubt *follows him closely*)

PILGRIM: I am weary—weary of the long road, of the steep ascent, of my burden of grief. (*He puts his burden down, and sinks down himself*) Let me rest awhile before I must go on.

DOUBT: Why continue so profitless a journey? The one you loved is gone, imprisoned forever in the cold tomb. The road is hard, and who knows whither it leads?

PILGRIM: Whither?—True, I go alone, and the road holds no promise. Yet something urges me on. Perhaps the Spring—

DOUBT: There is no Spring. Winter covers the earth with her drear mantle, even as the earth itself covers your loved one. The brooks are bound with ice; all the earth is bare. There is not one leaf on a tree, not a blade of grass to be seen.

Pilgrim: Perhaps beyond the hilltop I shall find a fairer land.

Doubt: Why climb the long, hard road, only to find that beyond the hilltop it is just like this? Come back into the valley, where you will find rest and oblivion in the darkness. (*He starts as if to go back, and the* Pilgrim *wearily rises, takes up his burden, and turns as if to follow, but is arrested by the whistle of the* Sower. [*Schumann's* "Happy Farmer" *or some equally cheery refrain is suitable*])

(*The* Sower *enters, right, whistling gaily; he comes almost to center before he is interrupted*)

Pilgrim: What lies beyond the hill, that you should be so joyous?

Sower: Beyond the hill the sun shines warm and bright, and there is promise of abundant harvest.

Pilgrim: How can you think of harvest, when all the world is dead?

Sower: My fields are green with the wheat I planted when the leaves were beginning to fall. It has lain under the snow all winter, but now the snow is gone, and countless tiny blades of new life are springing up.

Pilgrim: But how could you know, when everything seemed to be dying, that new life would come?

Sower: It was Hope who taught me to see the life of Spring beyond the death of Winter.

(Hope *appears at center of curtain. At her entrance, the light grows a little brighter, and* Doubt *steps forward as if to intervene. He draws back again when she speaks*)

Sower: You seem weary and uncertain of the way; Hope will lead you, as she has led so many others.

Hope: Come, follow me, and I will lead you beyond the hills of Despair to a fair land of promise.

Pilgrim: But my feet are weary of this hard road, and my back aches with the burden of my grief. (*He turns toward* Doubt, *who steps forward to meet him*)

Hope: I make all roads easy and all burdens light. Come! (*She lifts his burden from his shoulder and sets it down. As they start forward,* Doubt *draws back into the shadow*)

(*Enter* Child with Butterfly. *The light increases as she appears. The* Sower *steps to one side*)

Child: O, see the lovely, lovely thing! (*She holds the butterfly on her finger*) See how its wings tremble, and how the colors glow!

Pilgrim: Where did you find it?

Child: Before the snow fell, I found a chrysalis—a hard brown thing. I thought it was dead, but they told me it was the winter cradle of a lovely sleeping spirit. So I kept it, and when the sun grew warmer, and buds began to swell on the trees, the dry shell opened and this beautiful creature came out into the light.

Pilgrim: Surely this is radiant life from what seemed dead.

Hope: All about us we find the same story told in countless forms. Here is another messenger.

(*Enter* Girl with Lily. *As she enters, the light increases; the* Child *takes position beside* Sower)

Pilgrim: Another symbol of life. Whence comes it?

Girl: A year ago, when the lily first bloomed, I thought I had never seen anything so beautiful. But soon its fragrance was gone, the waxen petals turned brown, the leaves withered and fell. Hope told me that life still remained in the bulb, and if I cared for it, another blossom would come. So I kept the hard, dry bulb that had no semblance of life in it. I planted it, and gave it water and let the sun shine upon it. Soon a green point pierced the earth, and leaves came, and then buds. Today when I awakened, the fragrance of this glorious flower filled all the air.

Pilgrim: Rest and awakening. Death, and then life again. But after all, these things—the wheat, the butterfly, the lily—are but the natural phenomena of the continuance of earthly life. (*Here* Doubt *steps forward as if to resume his leadership*) What of my beloved, who is dead? Spring may follow winter, but flowers and butterflies bring me no news of her!

Hope: Yonder comes one who has also stood at the tomb of a loved one. She can tell you how she conquered grief.

(*Enter the* Woman of Galilee. *As she comes forward, the light grows still brighter. The* Girl *stands beside* Hope)

Woman: Yea, I saw the tomb sealed after the body of our Friend had been placed within it, but I came to know that the one we loved was really not there.

Pilgrim: Tell me how you gained such knowledge.

Woman: Never was there such a Friend as he who lived among us. For years he dwelt in our village, working

and playing with us, sharing our humble life with its joys and sorrows. We loved him, but we were not aware that he was a prophet.

PILGRIM: A prophet?

WOMAN: When he stood up to teach us, we found that he brought a new message. He went about among the other villages, and throngs came from far and near to hear him.

PILGRIM: What was his teaching?

WOMAN: Not of law and fasts, and sacrifices and ceremonials; but of love, and forgiveness and mercy. "Be ye kind, one to another." He told us of a new Kingdom that would soon be established among us—a Kingdom where righteousness should prevail, the righteousness of the pure in heart, the just, the merciful. His very presence brought healing—to diseased bodies, to tortured minds, to souls crushed with the weight of their sinfulness. Did I not know his power? For I was the greatest sinner of them all, and he brought me into the Way of Life.

PILGRIM: Yet death came, even to such a one as he?

WOMAN: The rich and powerful hated and feared him, for they knew his Kingdom would destroy them. There would be no place in his reign of love for their pride and wickedness. So they—crucified him. (*She stands with bowed head, overcome by the remembrance. After a pause, the* Pilgrim *speaks, very gently and sympathetically*)

PILGRIM: And then—?

WOMAN: Then our world was shattered. I stood at the

cross, I saw his agony, I heard him say, "Father, forgive them." When they laid his body in the tomb, and the door was sealed, the skies grew black and the earth rocked with our grief. For a night, and a day, and a night we were in desolation and terror. All our hopes had been buried with him.

HOPE (*triumphantly*): And then—?

WOMAN: Early one morning we stole to the tomb, blinded by our tears. Then we heard the Voice—

"Why seek ye the living among the dead? He is not here—" and we knew it was Faith who spoke— (*The lights grow very brilliant; the curtains are drawn, revealing* Faith *against a background of flowers. She stands with eyes uplifted and hands crossed on her breast*)—the faith that he had given us that his spirit would be triumphant over fear, and hate, and even death. True, they might destroy his body, but he himself, his love, his power, could not die, but would be with us always. And as he went about, carrying on the work he had begun, it seemed at times that we could feel his presence among us, and see his face, and hear his voice.

FAITH (*stepping forward*): Out of darkness cometh light; out of death cometh life.

PILGRIM: And can I believe that my beloved still lives?

FAITH: All that you loved and cherished—all the good and true and beautiful—still lives, and will be with you as you walk in my light.

PILGRIM: Now my days of mourning are over, and I will put on the garment of praise for the spirit of heaviness.

(*He throws off his dark robe with a gesture of triumph*)

Faith: Even as you have cast aside your dark robes, those loved ones who have gone from among us have but laid aside their garments of flesh, and in new and radiant attire they go on to a brighter and more complete life. And as we cherish their love and their memory, as we strive to fulfill their ideals, we too press on.

(*Exit*, Faith *leading, followed by* Pilgrim, Hope, Woman, Girl, Child, Sower; Doubt, *who has sunk down into the deepest shadows, rises and watches them go out, then covers his face and slinks out another way. Recessional should be through center aisle*)

Congregation sings "Come, ye faithful, raise the strain of triumphant gladness!" (page 183)

Organ prelude for Recessional

Hope

An Easter Play

By CLARA V. COYLE

CHARACTERS

THREE CHILDREN
  LOVE
  HOPE
  FAITH
A small un-named person called "LITTLE CHILD"
Their FATHER who is a wood-chopper
Their MOTHER
A POET
The SPIRIT OF THE EASTER LILY
A NEIGHBOR who passes
A HERALD who tells

SCENE

In front of a wood-chopper's cottage at the edge of the forest.

TIME

Shortly before Easter.

COSTUMES

The Children *and the* Parents *should be dressed in conventional peasant costumes. There should be plenty of color, but care should be taken to have soft tones and colors that will blend well.*

The old Neighbor *should be dressed in brown and have long white hair and a long white beard. He should carry a staff upon which to lean.*

The Poet *should be dressed in soft rose, brown, blue or green doublet and hose, or in some other fanciful costume which some story book may suggest to the children.*

The Herald *should wear the costume of a king's page, and carry a long silver trumpet if possible.*

The Spirit of the Lily *should wear long very white robes. She may wear a silver band around her hair. She must carry a beautiful stalk bearing three white lilies.*

Hope

PROCEDURE

HERALD:

Hark ye! Hark ye!
A tale will be told!
Not of wars nor of knights
In days of old,
But of Love and Faith
And of Hope come anew,
Of a poet who sings
And a lily that grew.

(*The stage shows a place at the edge of a forest near a wood-chopper's cottage. The front of the cottage is seen. Four children are playing "Here we go round the mulberry bush." As the curtain rises, the game ends*)

FAITH: How can we ever wait till evening when the neighbors will be coming to Little Child's christening party!

LITTLE CHILD: Let's play another game to help pass the time away.

HOPE: No, let's sit down and try to guess what Little Child's new name is to be.

LOVE: No, let's pick some flowers to make the house

beautiful. It is not every day that we have a party at our house, or a christening in the family, or that Daddy stays home from the forest.

HOPE: Or that Mummy makes sweet cakes.

LOVE: I wonder if we may help Mummy. She has so much to do. Mummy, have you nothing we children may do to help?

MOTHER (*appearing at the door of the cottage*): Yes, you may peel these apples for the tarts Little Child loves so well. Little Child may watch you and I shall rest here. (*She seats herself near the children and* Little Child *snuggles beside her. The other children busy themselves with the apples, all except* Hope *who is gathering flowers*)

LITTLE CHILD: Oh Mummy, sing.

MOTHER: This song? (*She sings, jokingly. Tune:* "The Campbells are coming"):

The neighbors are coming to our house tonight!
The hearth is swept clean, all the pans shining bright!
For Little Child's name to the world will be told!
She *must* have a name before she grows old!

(*They all laugh softly*)

LITTLE CHILD: Just think! Tonight I shall have a name of my own. I wonder what it will be. Just think! Today is my christening day! I wonder why I never had a name before.

FAITH: I heard Mummy say that being such poor folks, she and Daddy never could think of a name beautiful

enough for you, so they just called you "Little Child."

LITTLE CHILD: And have they found a beautiful name now? I hope so. I *do* love beautiful names.

FAITH: Yes, last week a traveler passed who had seen you dancing in the forest. He said you should be called—

LOVE: Don't tell, sister! Mummy wants it to be a surprise, don't you, Mummy?

MOTHER: Yes, I think it will be a lovely surprise, too. But come, children, it is time to dress for the christening. The neighbors will be here soon and Minister Kind said he would come early, so we need not worry. Where is Hope? Little Child, you run and find her.

(*While they have been talking,* Hope *has wandered into the forest out of sight*)

LITTLE CHILD (*running to edge of forest*): Hope! Hope! Mummy needs you, Hope! Hope, where are you? (*Runs to house in evident alarm*) Mummy, I can't find Hope!

MOTHER (*calling anxiously from doorway*): Hope, little Hope, come now. (*Running to edge of forest*) Hope, my own little Hope!

NEIGHBOR (*passing near the house*): Looking for Hope were ye? A little while ago I saw her picking posies by the brookside. When I passed that way again, she was not there.

MOTHER (*wringing her hands*): She must be lost in the forest! She must be lost!

FATHER (*coming from house*): Hope lost, do you say? I'll fetch her back. She has not gone far. (*He strides into the forest while the* Children *try to comfort the* Mother)

Father (*returning sadly*): I am afraid little Hope is lost. The villagers saw her passing over the hilltop beyond the town.

Mother: My poor little Hope. Someone must tell the neighbors. There shall be no christening at our house tonight. Little Child shall have no name till Hope returns.

Old Neighbor: There, there, friends. Don't take it so hard. Hope will return. Hope always returns when the white lily blooms. Love well, and tend well the pure white lily, and Hope will come back to you.

Father (*gruffly*): The pure white lily! Pooh! That is just one of your dreams, old neighbor. There are no pure white lilies in this part of the world.

Faith (*running to the old* Neighbor *and putting her hand in his*): A pure white lily did you say, neighbor? Does it grow tall and in a dark, dark place?

Neighbor: Yes, but often it is found in sunny places as well.

Mother: Neighbor, if you are going toward the village will you pass word of our loss to the friends you meet on the way, and tell them there will be no party tonight?

Neighbor: Aye, aye good woman, but don't ye grieve. I have lived a long, long time and I *know* that Hope will come back.

(*The old man goes off and the curtain falls*)

(*When the curtain rises,* Love *is seen making* Little Child *comfortable on the porch, settling her in a big chair and tucking a rug gently around her.* Little

Child *has been ill with worry over the loss of Hope*)

LOVE: There, Little Child, sit here in the sunshine while I am busy about the house. The songs of the birds and the sweet smells of the forest will make you feel better.

LITTLE CHILD: Maybe, if I watch very carefully, I shall see Hope returning.

FAITH (*coming from the house with garden tools*): Hope will not return till the pure white lily blooms, but I think that will be soon now.

LOVE: Oh, Faith! That old stump of a plant you found in the forest and have worked so hard over is no lily. Who ever heard of a lovely white lily growing from such an ugly old root as that? Stop wasting your time and help me shine the pots and kettles. If the copper is all bright and shiny when Mummy returns from helping Daddy in the forest, she will be so happy.

FAITH: No. I have no time to scrub pots and pans. I am sure it will not be long till my lily blooms. For a week now it has shown signs of life. Yesterday a bud appeared. I must work harder than ever today.

LOVE (*caressing* Faith): Little sister, it is only that I do not want you to be disappointed. Tend your plant if it gives you happiness, and I will tend the house.

(Love *goes inside, and* Faith *runs to a spot on the edge of the woods where she is seen busily pruning and watering an ugly old brown stump. She sings to herself as she works*):

In the Spring, in the Spring
Soft rains falling, soft rains falling!

In the Spring, in the Spring,
Soft rains falling in the Spring.

In the Spring, in the Spring,
Warm sun shining, warm sun shining!
In the Spring, in the Spring,
Warm sun shining in the Spring.

In the Spring, in the Spring,
Flowers blooming, flowers blooming!
In the Spring, in the Spring,
Flowers blooming in the Spring.

In the Spring, in the Spring,
All rejoicing, all rejoicing!
In the Spring, in the Spring,
All rejoicing in the Spring.

(*Tune:* "In the Spring"— Hofer's *Singing Games*)

LITTLE CHILD: Look, Faith, Mummy and Daddy are coming early from the forest. I wonder what brings them so soon.

(Mother *and* Father *enter carrying fagots.* Love *runs from the house to meet the* Mother *and takes her burden from her*)

LOVE: Why came you so early, Mummy dear? I had hoped to have the kettles all hung in a shining row before you came. (Love *leads her* Mother *to the steps and seats her*) Sit here and rest. Your back must be tired from carrying the heavy fagots.

FATHER (*putting his fagots on the ground*): Mummy was sure Hope was coming back to us, and she wanted to be here when she came, to welcome her, so we chopped only a little today.

MOTHER: Where is Faith?

LOVE: Oh! All day she has done nothing but work over that precious plant of hers. She is sure it is coming to life. Daddy, can't you talk with her and make her see that she is just wasting her time? Even if she has found a lily root, no lily would grow in our poor soil.

FATHER: Faith, child, cease your foolishness and help Love prepare the supper. Come, Faith.

FAITH (*looking up excitedly from her work*): Mummy, Daddy, Love, the lily is beginning to grow! Come, quickly, quickly!

(*They hurry to the spot and stand in awed silence while slowly, to the sound of beautiful far-away music* [*violin, if possible*], *a tall white lily-maiden rises from the dark earth. She holds in her hand a beautiful lily stalk bearing three blossoms. She looks wonderingly about, seeming to love being alive. Then she speaks*)

SPIRIT OF THE LILY: What a beautiful place to grow in! Such nice warm soil! Such kind hands helping me!

LOVE: It was Faith who helped you grow. We did not think such a thing possible.

SPIRIT OF THE LILY: Little Faith, how glad I am. Now I shall be able to join my sister lilies when they sing their song of praise on Easter morning. If you listen you may hear us singing. But before I go I must repay

your kindness. What can I do to help you who have so lovingly helped me?

Faith: O Spirit of the Easter Lily! We have lost Hope. She is our little sister. We cannot be happy without her. An old neighbor who passed told us Hope would return when the pure white lily bloomed. Do you know where she may be? Can you help us find her?

Spirit of the Lily: I think I know where to look for Hope. She will be with the one who needs her most. I will seek until I find her. When I have found her, I will send her back to you. Be watching for her, all of you, and she will come sooner than you expect. Now, I go.

(*As she goes, the same beautiful music that was heard when she came is played, growing softer and softer*)

(*Curtain*)

(*When the curtain rises,* Little Child *is seen sitting on the door-step in the sun.* Faith *is seen standing near the edge of the forest looking into the distance. The* Father *is enjoying a long pipe on a bench at the side of the house. The* Mother *stands in the doorway wiping a bowl. The other children are playing about*)

Father: You see, Faith, your lily has bloomed and Hope has not returned to us.

Faith: But she *will* come, Daddy. You did not think the lily would bloom, and it did. Wait just a little longer. I am sure Hope is not far away now.

Little Child (*excitedly*): Look, Mummy, Daddy, someone is walking in the forest, far away across the brook.

FAITH (*looking where* Little Child *points*): Mummy, Love, it is Hope! Hope is coming! She is bringing a stranger with her!

(Hope *is seen approaching, leading by the hand a young* Poet *who has a lute strung over his shoulder and who dreams as he walks*)

HOPE (*leaving the* Poet *at the edge of the forest and running to greet the others*): Mummy, Daddy, Love, Little Child! (*She runs and kisses each in turn as she calls the names and then stays near the* Mother) Oh! It is good to be home again. I missed you all so much.

FATHER: Where have you been, child? Why did you leave us?

MOTHER: Little Child has missed you so. We were afraid she could not live without Hope. And who is this stranger you have brought to our door?

HOPE (*running to* Poet *and taking his hand to lead him nearer*): This is my new friend, Mummy and Daddy. He is a poet. He needed me.

FATHER: Poet, you are welcome at our humble hearth. Sit here with me on this bench while Hope tells us of her wanderings.

(*They group themselves about the doorway,* Hope *staying close to the* Mother *while* Little Child *seems to make friends with the* Poet *who readily makes friends with her*)

HOPE: Well, you see, while Mummy was singing, I was picking flowers for her, to make the house beautiful when the neighbors came to see Little Child christened. The more beautiful flowers seemed to grow further

along the brook. When I was far enough away so I could no longer hear Mummy's song, I heard a new music far away in the distance. It was a little tune in trouble. It seemed half afraid to sing itself. So I followed till I found the Poet. He had just stopped singing, and when I asked him to sing some more, he said that he would never, never sing again. I sat down beside him near a bank of violets. He seemed so sad. When I asked him his trouble, he told me he was a poet who could not find the words he needed for a song he wanted so much to sing. I told him, Mummy, that you knew so many songs with lovely words and that when he was ready, I would bring him to you. I am sure you can help him.

POET: The child stayed with me and strange new words I had not known before came to my mind. Beautiful words fit for a beautiful song. I needed her so badly. It was only when my song was finished that I remembered that you needed her too.

HOPE: And so we came home. I wanted to hear the name you gave to Little Child. What have you called her, Mummy?

FATHER: We could not have a christening with you away lost in the forest.

MOTHER: And now that you have come back I wonder if the name we had chosen is beautiful enough to express our great happiness.

FATHER: You, Poet, it is you who have brought Hope back to us. You choose a name for Little Child.

POET (*rising*): Call her Joy! Joy of the morning, Joy of

the evening, Joy of the whole glad day! Joy of the Springtime, Joy of Easter, Joy of new-found Hope.

LITTLE CHILD (*jumping up and running to her* Mother): Oh! Joy is a beautiful name! Call me Joy! It makes me feel like dancing. Look! (*She dances across the stage*) Look! (*She dances back to the center*) If you call me Joy, I shall dance forever! (*She breaks into a beautiful dance of ecstasy, accompanied by some light fanciful music with which the child is familiar, and at the end of the dance runs exhausted to her* Mother's *arms*)

FATHER: Joy shall be your name. Tomorrow we shall have the christening. Love shall go after supper to bid the good neighbors share our happiness. While we are waiting, Poet, sing us one of your songs.

HOPE: Sing the Easter song, the song I helped you make.

POET (*taking the center of the stage and playing on his lute, sings*):

Sorrow and sadness must go in the Spring!
Flowers are waking, bluebirds are making
Joy songs that all in the world well may hear.
Springtime and Easter bring cheer.
(Tune: Beginning of "Melody in F")

(*The song is repeated very softly by all on the stage, and the curtain falls as the song ends*)

The Renewal of Life

An Easter Pageant

By FRANCES M. DADMUN

THEME

I came that they may have life, and may have it abundantly.

John 10:10

CHARACTERS

In the order of their entrance.

SPRING	SPIRIT OF RESURRECTION
EARTH	RELIGION
SNOWDROP	EDUCATION
CROCUS	GOVERNMENT
SUNLIGHT	A SOLDIER
TWO BLUEBIRDS	CARITAS

TWO CHILDREN

COSTUMES

SPRING: *Enters wearing a white cloak and hood, to denote the lingering of winter. When* Sunlight *touches her, she throws off the cloak and hood, which should be made in one piece, like a Shaker cape, and appears in a white skirt with tunic of apple-blossom pink. There should be white under-sleeves, and white about the neck, if desired. Her hair should be loose with a*

wreath of apple-blossoms. This figure is best represented by a tall, slender girl with dark hair.

EARTH: *Wears a concealing cloak and hood like that of* Spring, *but of dark brown. Touched by* Sunlight, *her cloak falls off showing a dress of green, the color of grass and young leaves. It may be relieved by yellow flowers, such as buttercups, in her hair and girdle. She may well be a fair girl in contrast to* Spring.

SNOWDROP: *A little girl. She too wears a concealing cloak and hood of brown, to represent the bulb. This falls off to show a soft white skirt, rather full, with green waist, white under-sleeves, and white about the neck. The shoes and stockings should be white.*

CROCUS: *A little girl of the same height as* Snowdrop. *Wears brown cloak and hood, covering a short white skirt, with a purple tunic, slashed to represent crocus petals, coming over the white skirt. She, too, should wear white shoes and stockings.*

SUNLIGHT: *Yellow dress, with yellow flowers in her hair, disposed about her dress, and twined about a short wand. Her shoes and stockings may be yellow to match her dress, or black. She should be dark, preferably, and graceful, moving quickly and lightly among the other figures, to touch them with her wand. Her dress should not be too long to hinder easy movement, and should not fit the figure closely. The dress of* Flora, *in Botticelli's* "Spring" *is suggestive.*

BLUEBIRDS: *Two children, girl and boy, or two girls. They should be dressed entirely in blue with blue caps, close-fitting, and blue wings. If they are girls, the wings may be represented by flowing sleeves. Otherwise, the wings may be cut out of pasteboard and covered with blue tissue paper.*

SPIRIT OF RESURRECTION: *This part is best taken by a slight, fair girl with long hair which falls over her shoulders or is parted and braided, a braid falling over each shoulder. In this case, she may wear a bandeau of gold or "gondoliers." If her hair is loose, the gold band may take the form of a coronet. Her dress is white, and as long as possible without interfering as she climbs the steps to her pedestal. It may be trained or not. It should be high-waisted, with a straight gold girdle, four inches wide. Crossing the girdle in the center and extending from the neck to the hem, is another band of gold, the same width. The sleeves should be so full and flowing that when she holds her arms out horizontally they fall from the wrist to the skirt. They are a substitute for wings. If there are any who object to this introduction of the Cross, the vertical band may be omitted. She should wear white shoes and stockings, if possible, but black are permissible. She should carry the scales of Justice.*

RELIGION: *Voluminous, flowing, trained robe of blue and white, in about equal proportion. The effect may be produced most simply, perhaps, by a white dress, with a blue cloak hanging from the shoulders and forming the train. Any long, straight piece of blue cloth will give this effect. The sash may be blue, and there may be a blue hair band. The shade of blue should be cerulean—the blue of the sky—as it symbolizes aspiration.* Religion *is represented as blind or asleep before she is touched by the* Spirit of Resurrection. *She may either have her eyes bandaged or keep them closed.*

EDUCATION: *A young man in college cap and gown. His wrists are tied with the cord of old systems and conventions. It should be loosely tied in a bow knot so that* Resurrection *may unfasten it easily.*

GOVERNMENT: *A young man in a purple cloak with crown and scepter.*

A SOLDIER: *Khaki uniform. He simply salutes* Resurrection *and takes his place in the tableau.*

CARITAS: *A tall girl dressed in white. She leads two* Children *by the hand and takes her position in the pose of Abbott Thayer's* "Caritas." *No jewelry nor ornament except those indicated should be worn.*

SETTING

This pageant was written to be given in the chancel or before the pulpit of a church. The natural dignity of church architecture makes the most fitting background. The only floral decorations barred out are scarlet geraniums. There should be a platform for the figures to stand upon if it is not possible to use the pulpit platform. A solidly built square or oblong table, covered with a rug, and having steps at one side, serves as a pedestal for the Spirit of Resurrection. *The Reader's desk should be well to one side, in order not to interfere with the tableau.*

When the figures have all taken their places, they should be placed as follows:

Spring	Spirit of	Earth
Snowdrop	Resurrection	Crocus
Religion		Education
Government		Soldier
Sunlight		Caritas
Bluebird Bluebird		Child Child

When the figures leave the chancel, Spirit of Resurrection *leads, followed by* Spring *and* Earth, Snowdrop *and* Crocus,

Religion *and* Education, Government *and the* Soldier, Sunlight *leading the* Bluebirds, *and* Caritas *leading the two* Children. *If there is a recessional, the school follows, singing. Otherwise, the closing hymn is sung by the school in place while the allegorical figures leave the church.*

The figures should enter from the sides, left and right, if possible. When they retire, they should go down the center aisle, the entire length of the church. If the pageant is given in the Sunday School room, it is better for them to retire by the shortest way; or the stage curtain may be drawn.

The Renewal of Life

PART I

The Awakening of Nature

Music: Grieg's "Spring Song"

(*During this, enter* Spring, Earth, Snowdrop *and* Crocus, *very slowly, taking places to right and left of pedestal. All figures, except* Sunlight *and* Bluebirds, *should take at once and keep the places which they occupy in the final tableau*)

(*Enter* Sunlight *accompanied by* Bluebirds. *She touches* Spring, Earth, Snowdrop, Crocus *with her wand. Their cloaks drop off; they straighten up and throw back their heads joyfully;* Sunlight *then takes the* Bluebirds *by the hand and takes her place well forward. The music ceases*)

Reading:

For lo, the winter is past,
The rain is over and gone;
The flowers appear on the earth;
The time of the singing of birds is come.
(Song of Songs 2: 11, 12)

Carol: "The Coming of Spring" (Page 190)
(*Any carol which deals with the Nature element of Easter may be substituted*)

PART II

The Path of Life

Reading:

Thou wilt show me the path of life;
In thy presence is fullness of joy.

For with thee is the fountain of life,
And in thy light shall we see light.

He that doeth the truth cometh to the light
That his works may be made manifest.

Behold my servant, whom I uphold; my chosen in whom my soul delighteth; I have put my spirit upon him. A bruised reed shall he not break, and the smoking flax shall he not quench; he shall not fail nor be discouraged, till he have set judgment in the earth; and the isles shall wait for his law.

Arise and shine; for thy light is come, and the glory of the Lord is risen upon thee.

Instrumental Music: (The violin introduction to "O par-

don me, my God," from Bach's "St. Matthew Passion" is suggested)

(*During this music, the* Spirit of Resurrection *enters. She moves with dignity and ascends a flight of steps to her pedestal. She faces the congregation with arms outspread so that her flowing sleeves take the form of wings. The figures already in position bend their bodies toward her, as grasses are swayed by the wind. She keeps her arms outstretched during the singing of the carol*)

Carol: "Sweetly are the Birds Singing" (Page 186)

(*Another carol whose words suggest a spiritual resurrection may be substituted*)

(*Enter* Religion. *All figures can best enter on the side opposite to that on which* Sunlight *is standing. Otherwise, they must cross her or go behind her.* Religion *comes only a little way in, and stands still, pressing her hand to her head, bewildered by her blindness. She stands thus during the reading*)

Reading:

How long wilt thou sleep?
When wilt thou arise out of thy sleep?
Yet a little sleep, a little slumber,
A little folding of the hands to sleep;
So shall thy poverty come as a robber,
And thy want as an armed man.

(Sunlight *sends a* Bluebird *to lead* Religion *to the* Spirit of Resurrection. *The* Spirit *touches her eyes,*

and she opens them or unties the bandage, if she wears one)

Reading:
Whither shall I go from thy Spirit?
Or whither shall I flee from thy presence?
If I say, Surely the darkness shall overwhelm (*cover*) me,
And the light about me shall be night,
Even the darkness hideth not from thee.
But the night shineth as the day:
The darkness and the light are both alike to thee.

(*Enter* Education. *He goes up to the* Spirit, *lifting his bound hands which she frees. This happens during the reading*)

Reading:
Where shall wisdom be found?
And where is the place of understanding?
Behold, the fear of the Lord, that is wisdom;
And to depart from evil is understanding.

Hymn:
"O day of light and gladness"
(No. 204 in *The Hymn and Tune Book*)
(*Enter* Government, *who lays crown and scepter at the feet of the* Spirit of Resurrection *and takes the scales of Justice from her*)

Reading:
One that ruleth over man righteously,

That ruleth in the fear of God,
He shall be as the light of morning, when the sun riseth,
A morning without clouds,
When the tender grass springeth out of the earth,
Through clear shining after rain.

(*Enter* Soldier. *He advances in front of the pedestal and salutes, then takes his place in the tableau. As he does this, the congregation rises and sings*)

Hymn:

"For all the saints who from their labors rest"
(No. 463 in *The Hymn and Tune Book*)

Reading: We remember today the word of Jesus, our dearly beloved leader. Whenever we remember that word, and act upon it, it becomes for us the Spirit of Resurrection, of eternal life for each of us and of the progress of mankind, onward and upward forever. And that word is Love. As one of his followers has written, "He that loveth his brother abideth in the light." We now welcome Caritas, the Spirit of Love.

(*Enter* Caritas *with two* Children; *she bends towards the* Spirit of Resurrection, *who returns the courtesy, and takes her place in the tableau*)

(*If there is an offering, it may be taken at this time. Meanwhile, there should be instrumental music*)

Prayer (*by the Minister, or the following prayer may be read in unison*):

Ever-living, ever-loving, ever-present Father! We would join in the prayer of the ages. O send out Thy light and Thy truth! Let them lead us. Let them bring us to Thy holy hill, and to Thy dwelling-place! Then,

where Thy Spirit is, our spirits may be also. Only in Thy light may we hope to see; only by Thy guidance may we hope to be led in the true path of life.

Save us from holding the truth in unrighteousness. May we not be like the servant, who, knowing his master's will, yet chooses his own way; like the forgetful hearer who is not a doer of the work. We have been taught in the school of Jesus, and have seen divine light in the faces which Thou hast illuminated. And thou hast shined in our hearts, O Teacher of all teachers!

O, prepare in this church and in all churches a people who shall be a light to the world. From mind to mind, and from land to land, as from beacons on the mountains, may truth's illumination spread until all the dark places shall be lighted up, and the earth shall be filled with the glory of the Lord as the waters cover the sea. Amen.

(From "A Book of Prayers" by Charles Gordon Ames)

Benediction

Recessional: "Now the Iron Bars are Broken" (Page 187)

(*If this is used as a closing hymn instead of a recessional, it should precede the benediction*)

"Speak to the Earth and It Shall Teach Thee"

By MARIAN WILDMAN FENNER

"Speak to the Earth and It Shall Teach Thee"

SCENE I

Time: Autumn.

Place: Out-of-doors.

(Mother Nature *enters* [*right*] *and begins slowly to strew autumn leaves over the earth. She wears a simple flowing robe of green and over it a long brown cloak, lined with yellow and edged with autumn leaves*)

(*Enter* [*left*] *a group of* Children, *dressed like any other children on a Sunday morning.* Mother Nature *meets them at the center of the stage*)

MOTHER NATURE: What do you seek, my children?

FIRST CHILD: We seek more knowledge of our Father, God, O Mother Nature. We have been seeking in the Bible and in other great books, and in the lives of prophets and heroes; but we want to know even more than these can teach us.

MOTHER NATURE: You have done well to come to me, sons and daughters. Look. (*She waves her hand to indicate a broad extent of space*) All the earth is my garden. I will leave you here for many weeks to search for knowledge of God. Here are scrolls bearing words

of wisdom to guide you in your search. (*She takes scrolls from the folds of her garment and gives one to each* Child) With the spring I will return to see what you have learned. Till then—farewell! (*She leaves the stage, right*)

All the Children: Farewell, Mother Earth, farewell! (*They scatter about the stage looking up into the sky and around them at the earth, unrolling and studying their scrolls*)

(*Curtain*)

SCENE II

Time: Spring.

Place: Out-of-doors.

(*The raising of the curtain shows the same group of* Children, *scattered, sitting on the ground, near the center front of the stage. Blossoming forsythia and cherry boughs indicate the time of year. Each* Child *has in his hand or lap either spring flowers or some object of interest that he has found. Enter* [*right*] Mother Earth, *smiling. She has cast aside her cloak and instead of the wreath of berries and autumn leaves she had worn on her hair is a wreath of tiny green leaves and spring flowers. The* Children *keep their places, but look up with cries of welcome and pleasure*)

All the Children (*in some confusion of eagerness*):

Welcome, Mother Nature, Welcome!
See what we have found!
Oh, let me tell you what I have heard!
Please let me tell you what I have learned!

(*They make room for* Mother Nature, *who seats herself on a little elevation at the center of the group*)

Mother Nature: Gather around me, sons and daughters, and tell me, each in turn, what knowledge of God, your Father, you have found in my garden.

(*The* Children *move a little nearer, and as they speak in turn those who have some special thing to show lift it so as to show it plainly to all*)

Second Child: My scroll said: "The heavens declare the glory of God." I looked up into the sky, Mother Nature. I watched the clouds and the storms, the silver rain-drops and the starry snowflakes. I saw the moon and planets and the great shining sun upon whom all our lives depend. I learned that God, our Father, made them all.

Third Child: My scroll is like his, Mother Nature, for it says: "All the earth shall be filled with the glory of the Lord." I looked and saw that the world is covered with a garment of green, and I have been gathering the most wonderful leaves and ferns and grasses. See how lovely! (*Showing trailing ferns and delicate leaves*)

Fourth Child: My scroll told me to "Consider the lilies!" I planted the bulbs and watched them grow—first the slender green leaves and then the sweet white blossoms.

(*Shows lily*) This is what they have taught me about our Father:

"He hides within the lily,
A strong and tender care,
That wins the earth-born atoms
To glory of the air."

Fifth Child: This is what I read in my scroll: "The kingdom of heaven is like a grain of mustard seed, which is less than all seeds, but when it is grown it becometh a tree." I have been studying the power of life in these seeds. See! There is power in this little acorn (*Shows acorn*) to make a great tree. Another thing I have learned is that the tiny seeds are as precious to the plant as eggs to the mother bird.

Sixth Child: I have been learning about the birds, Mother Nature! For my scroll said: "Ask of the birds of the heaven and they shall tell thee!" O Mother, I have heard them sing and I have seen their lovely colors. And once I watched from my window a tiny mother bird sitting on her nest in a terrible storm. The wind nearly tore her nest from the branch and the rain beat upon her but she did not fly away to any shelter. She guarded and saved her eggs, so that they hatched into little birds and flew away. See, Mother, how carefully she made their little cradle! (*Shows a bird's nest on a twig*)

Seventh Child: My scroll said a strange thing:

"From that creeping thing in the dust
To this shining bliss in the blue;
God give me courage to trust
I can break my chrysalis too."

I couldn't quite understand it till I found a worm on a plant in your garden, Mother Nature. I watched it feed and grow and make its chrysalis. And after a long time —look! Careful, everybody! (*Lifts a rose to which is clinging a butterfly*)

Eighth Child: My scroll says: "In the beginning God created the heaven and the earth. And the earth was without form and void and darkness was upon the face of the deep. And the spirit of God moved upon the face of the waters." I have been studying the great round globe, Mother Nature, the land and the sea, the mountains and the plains. They have told me of the great power of God's laws.

Ninth Child: My scroll told me about God's laws, too, for it said: "The world was made in order and the atoms march in time." I have learned that it was only by obeying God's laws that the atoms of mineral made these crystals that I have found, and that the star dust made our world. (*Shows crystals*)

Tenth Child: May I read my scroll, Mother Nature? (*Unrolling and reading scroll*) "And God said: Let the earth bring forth living creatures." I have learned that only because the spirit of God was there in the beginning did life begin upon the earth.

Eleventh Child: Here are the treasures I have found,

Mother Nature. (*Shows coal and pieces of rock*) Here is a lump of coal made out of trees millions of years ago when the world was young. And here are pieces of rock with ferns and shells in them, turned to stone, too, ages and ages ago. These taught me that the words of my scroll are true: "A thousand years in Thy sight are as yesterday when it is passed and as a watch in the night."

Twelfth Child: I think my scroll told the most wonderful thing of all, Mother Nature, for it said: "Jehovah God formed Man out of the dust of the earth and breathed into his nostrils the breath of life, and Man became a living soul." Here are things I found in your garden, Mother Nature—such rude stone tools and axes and weapons; they told me about the men that lived thousands of years ago and who first began to wonder about God. (*Shows arrowheads and tools*)

Mother Nature:

"And step by step, since time began,
We see the steady gain of Man!"

(*She stands, and all the* Children *stand, grouped to her right and left and facing audience*)

Mother Nature: You have learned many things in my garden, sons and daughters. May you go on learning all your lives, for there is no end to the beauty and wonder of God's world."

(Mother Nature *and all the* Children *sing, to the music of* "Maryland, my Maryland")

We know the world was made by Thee,
The winds, the stars, the plains, the sea;
The mountains and the wooded rills,
The cattle on a thousand hills.

And thou hast given to every man
A humble part in Thy great plan;
Teach us each day and give us light
That we may read Thy plan aright.

(*Curtain*)

"The Loveliest Thing"

A Service for Children's Day

Arranged by LELIA W. MILLER

ARGUMENT

Mother Nature, *holding court, receives the* Spirit of Good Will *who propounds a riddle, "What is the loveliest thing in the world?" All* Mother Nature's *attendants try to suggest an answer. One tells of the ship at sea; another, of the sea itself; others, of the stars and the forest. The* Seasons *come and they, too, join in the attempt to find the solution, showing the beauty of the roses, birds, autumn leaves and, finally, the snow. But none of these is the loveliest thing. At last* Father Time *comes and sums it all up in a ballad. But now* Mother Nature *needs no help and she herself gives the answer:*

"The loveliest thing is a little child."

This fantasy is arranged to meet the needs of a small Sunday School, where there is a wide range of ages. It is sufficiently flexible in structure to permit the adding of parts.

CHARACTERS

MOTHER NATURE
SPIRIT OF GOOD WILL
ATTENDANTS TO MOTHER NATURE
SHIP
SEA
TREES (3)
STARS (2)
SPRINGTIME
SUMMERTIME
AUTUMN
WINTER
ATTENDANTS—SNOW FLAKES (3)
FATHER TIME
LITTLE CHILD

COSTUMES

For costumes, the simple device of squares of very coarse muslin has been used. At center of the square cut a circle large enough to allow for head size. When worn, points should be at front and back and at wrists. To get variations, combine two or more colors, as pink over green to suggest spring flowers, or, for autumn tints, dark brown, orange and dark green.

MOTHER NATURE: *a girl of about 16 years, dressed in white and wearing many flowers about her hair and scattered over her dress.*

SPIRIT OF GOOD WILL: *a girl of 14 to 16 dressed in white.*

SHIP: *a little girl in green and white.*

SEA: *a boy of about 12 in dark green.*

TREES: *Three children (boys or girls), in woodsy browns and greens.*

STARS: *a boy of 7 or 8 and a girl a little older, in white, silver-spangled.*

SPRINGTIME: *a girl of about 14 in delicate spring colors.*

SUMMERTIME: *a girl of 12 to 14 in clear bright colors.*

AUTUMN: *a boy in varied colors of autumn leaves.*

WINTER: *a large boy in white.*

SNOWFLAKES: *three small boys in white.*

FATHER TIME: *a large boy, dressed in white, carrying a scythe and wearing, if possible, white wig and beard.*

LITTLE CHILD: *smallest child possible, either boy or girl, chosen for sweetness of expression and manner.*

SETTING

A bower of greenery and wild flowers arranged about the chair of Mother Nature *makes a very effective set. The members of her court arrange themselves about her, some sitting, some standing, their bright colors adding to the picture.*

If a daisy chain is used at the entry, it may be festooned about the bower. Such festooning, however, requires very careful rehearsing.

"The Loveliest Thing"

PROCEDURE

(School *enters carrying daisy chain and singing "Come forth and bring your garlands,"* [*Page* 194] *As the leaders reach the steps of the platform, they stop, the line divides, and* Mother Nature, *accompanied by her* Attendants, *passes between the two lines and goes to the platform, taking her place. Her* Attendants *arrange themselves about her. The daisy chain may then be arranged as part of* Mother Nature's *bower. This requires very careful training. When the* School *is seated, the* Spirit of Good Will *enters, approaches* Mother Nature, *and speaks*)

Spirit of Good Will: Dear Mother, I roam the whole world over, and everywhere I go I find all things are good. Everything fits into its own place nicely, in your domain. But out of it all I have made a riddle. And it should not be hard for you who are the mother of all living things to find the answer. This is the riddle: "What is the loveliest thing in the world?"

(*Steps over and stands beside* Mother Nature's *chair*)

Mother Nature (*to* Attendants): You have heard the riddle that the dear Spirit of Good Will has given me.

Come help me find an answer. What is the loveliest thing thing in the world?

Attendant—Ship (*steps forward and speaks*): O Mother, I know. There is a book that says,

> They that go down to the sea in ships,
> They see the glory of the Lord.
>
> Ps. 107:23–24

The loveliest thing is a ship at sea, hurrying to reach the horizon's rim. A ship at sea is the loveliest thing.

Attendant—Sea: No, No! You are wrong! The loveliest thing is the sea itself. It is always there, yet it is never the same; ever moving, ever changing.

> There is a pleasure in the pathless woods,
> There is a rapture on the lonely shore,
> There is society where none intrudes,
> By the deep sea, and music in its roar.
>
> Roll on, thou deep and dark blue ocean—roll!
> Ten thousand fleets sweep over thee in vain;
> Man marks the earth with ruin—his control
> Stops with thy shore.
>
> *Childe Harold's Pilgrimage*

It is the sea that is the greatest, the noblest, the loveliest!

(*Small* Attendant *in brown and green comes forward; two others step a bit forward in their places*)

First Tree: Dear Mother Nature, what they have told you is all true. But let us tell you of the forests. There indeed you will find the loveliest thing in the world,

great trees. Many of them have been growing for thousands and thousands of years, serving mankind. They catch the waters with their mighty roots, saving men from floods and droughts.

Second Tree:

The trees are God's great alphabet:
With them he writes in shining green
Across the world His thoughts serene.

He scribbles poems against the sky
With a gay, leafy lettering,
For us and for our bettering.

The wind pulls softly at his page
And every star and bird
Repeats in dutiful delight His word,
And every blade of grass
Flutters to class.

Like a slow child that does not heed,
I stand at summer's knees,
And from the primer of the wood
I spell that life and love are good,
I learn to read.

("A B C's in Green" by Leonora Speyer. By permission of McCall's Magazine)

Third Tree:

I think that I shall never see
A poem lovely as a tree.

A tree, whose hungry mouth is prest
Against the earth's sweet-flowing breast;

A tree that looks at God all day
And lifts her leafy arms to pray;

A tree that may in summer wear
A nest of robins in her hair;

Upon whose bosom snow has lain;
Who intimately lives with rain.

Poems are made by fools like me,
But only God can make a tree.

"Trees" by Joyce Kilmer

A tree is the loveliest thing!

First Star: Above the sea and far above the forest hang the stars. And this is the song of the stars:

There are twisted roots that grow
Even from a fragile white anemone.
But a star has no roots; to and fro

"The Loveliest Thing"

It floats in the light of the sky, like a water-lily,
And fades on the blue flood of day.

A star has no roots to hold it,
No living lonely entity to lose.
Floods of dim radiance enfold it;
Night and day their silent aura transfuse,
But no change a star can bruise.

A star is adrift and free.
When day comes, it floats into space and complies;
Like a spirit quietly,
Like a spirit amazed, in a wider paradise,
At mortal tears and sighs.

("Star Song" from *Poems* by Gladys Cromwell. By permission of The Macmillan Company)

Second Star (*sings. Music in Blow's* "Kindergarten Manual"):

Little star that shines so bright,
Come and peep at me tonight,
For I often watch for you
In the pretty sky so blue.

Little star, O tell me, pray,
Where you hide yourself all day?

Have you, too, a home like me,
And a father kind to see?

Little child, at you I peep
While you lie so fast asleep,
But when morn begins to break,
I my homeward journey take.

For I've many friends on high,
Living with me in the sky,
And a loving Father, too,
Who commands what I'm to do.

(From *The Songs and Music of Friedrich Froebel's Mother Play* arranged by Susan Blow and published by D. Appleton and Company)

The stars are the loveliest things.

(Spirit of Springtime *enters and speaks*)

Springtime: The East wind brought the news that there had been a riddle given to you, dear Mother, and the seasons each have searched through their domain to find the answer.

I am the Spirit of Springtime.
I bring the rose.

What is there hid in the heart of a rose
Mother-mine?

Ah, who knows, who knows?
A man that died on a lonely hill
May tell you, perhaps, but none other will,
Little child.

What does it take to make a rose,
Mother-mine?
The god that died to make it knows
It takes the world's eternal woes,
It takes the moon and all the stars,
It takes the might of heaven and hell,
And the Everlasting Love as well,
Little child.

(From *The Forest of Wild Thyme* by Alfred Noyes)

(*All the children sing* "The Rose is queen among the flowers." (Page 181) *At the close of the song, the* Spirit of Springtime *places a long-stemmed rose on* Mother Nature's *lap, saying*):

The loveliest thing is the rose.

(*Then she steps back*)

(*The* Spirit of Summer *enters*)

Summertime: I am the Spirit of Summer. I have come to tell you that the loveliest thing in all the world is the song of the birds. And this is what they are singing over and over:

Summer is coming, summer is coming.
I know it, I know it, I know it.

Light again, leaf again, life again, love again!
Yes, my little wild poet.

Sing the new year in under the blue,
Last year you sang it as gladly.
"New, new, new, new!" Is it then so new
That you should carol so madly?

Love again, song again, nest again, young again!
Never a prophet so crazy!
And hardly a daisy as yet, little friend,
See, there is hardly a daisy.

Here again, here, here, here, happy year!
O warble unchidden, unbidden!
Summer is coming, is coming, my dear,
And all the winters are hidden.

"The Throstle" by Tennyson

The loveliest thing in all the world is the song of little birds.

Autumn (*enters*): The loveliest time of all the year is the Autumn, the time of the harvest.

When russet beech-leaves drift in air,
And withering bracken gilds the ling,
And red haws brighten hedgerows bare,
And only plaintive robins sing;
When autumn whirlwinds curl the sea,

And mountain tops are cold with haze,
The loveliest time is autumn days.

Savage Armstrong

(*The* Spirit of Winter *enters attended by the small* Snowflakes; *these should move with a fluttery motion of the arms*)

Winter: Dear Mother Nature, I have brought to you the snow. It is the loveliest thing I know, so soft and white. It is a blanket to the earth and a covering for the seeds and plants. If we did not have the snow, we could not have the harvest, the crops, or the seedlings of the early spring. Come, my dears, speak.

First Snowflake:

Green mistletoe!
Oh, I remember now
A dell of snow,
Frost on the bough;
None there but I:
Snow, snow, and a wintry sky.

Second Snowflake:

And the robin flew into the air,
The air,
The white mist through;
And small and rare
The night frost fell
In the calm and misty dell.

Third Snowflake:

And the sprawling Bear
Growled deep in the sky;

And Orion's hair
Streamed sparkling by:
But the north wind sighed low,
"Snow, snow, more snow!"

(*Selected Poems of Walter de la Mare.* By permission of the publishers, Henry Holt & Co.)

(*They step back as* Father Time *enters, leading a small* Child *by the hand*)

Father Time: I am Father Time. I rule over all events and happenings. When the news first came to me of the riddle that had been given to you, I was amused, for I thought there was but one answer. Now I have listened and I can see that there might be many answers, but there can be only one right one. And while I have been listening, I have put all that I have heard into a ballad. Listen!

I would make a list against the evil days
Of lovely things to hold in memory;
First I set down a smile on any tired face
For earth has no such lovely thing as this.
And next I add, to bear it company,
The great-eyed virgin star that morning brings;
Then the wild rose upon its little tree—
So runs my catalogue of lovely things.

The enchanted dog-wood with its ivory trays,
The water-lily in its sanctuary

Of reeded pools, and dew-drenched lilac sprays,
For these of all fair flowers the fairest be;
Next write I down the great name of the sea,
Lonely in its greatness as the name of kings;
Then the young moon that hath us all in fee—
So runs my catalogue of lovely things.

Imperial sunsets that in the crimson blaze
Along the hills, and fairer still to me,
The fireflies dancing in a netted maze
Woven of twilight and tranquillity;
Shakespeare and Virgil, their high poesy;
Then a ship, splendid with snowy wings,
Voyaging on into eternity—
So runs my catalogue of lovely things.

(From *The Junkman and Other Poems* by Richard Le Gallienne, copyright 1920 by Doubleday, Page and Company)

And after all my song is sung, I must confess that in my life, which has been since the beginning, there has been but one thing new, but one thing that held the glory of all the rest. One thing alone that has made my work worth while. And that one thing? But must I tell you, Mother Nature?

Mother Nature: Everything you have told us has been lovely. There is beauty and truth everywhere, in everything. But there is one thing that is lovelier than all the rest.

(*She rises, takes the hand of the* Child, *and steps forward*)

Dear Spirit of Good Will, I will answer your riddle. The loveliest thing is a little child.

All: Yes, the loveliest thing is a little child.

(Children *leave the stage slowly and quietly, taking their places with the rest of the school for the closing exercises*)

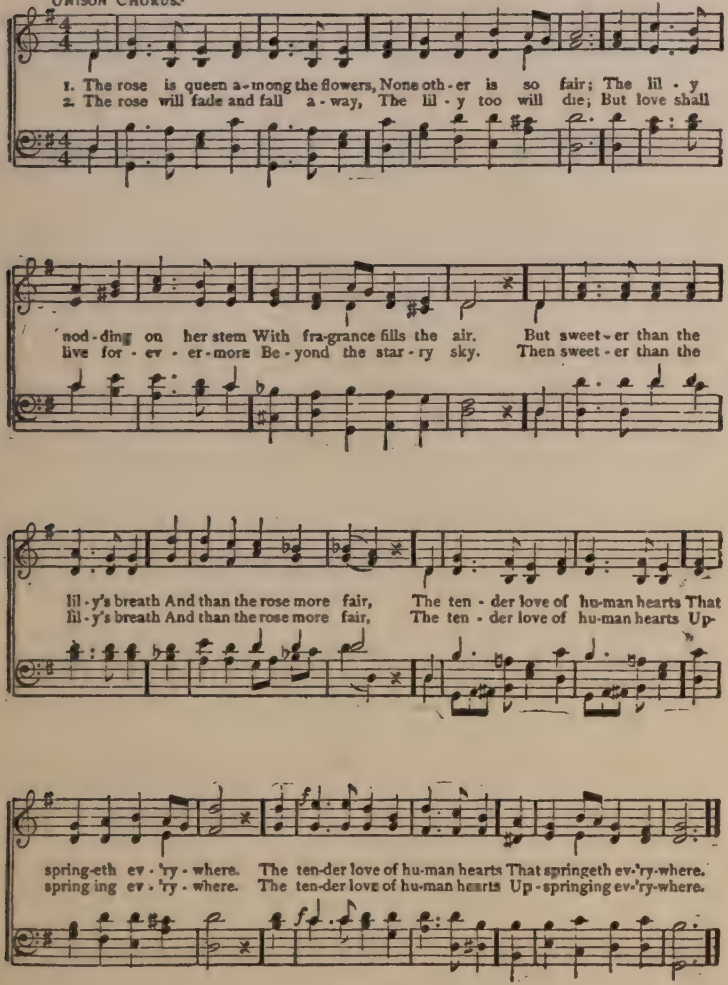
122 The Rose is Queen.

F. L. Hosmer.

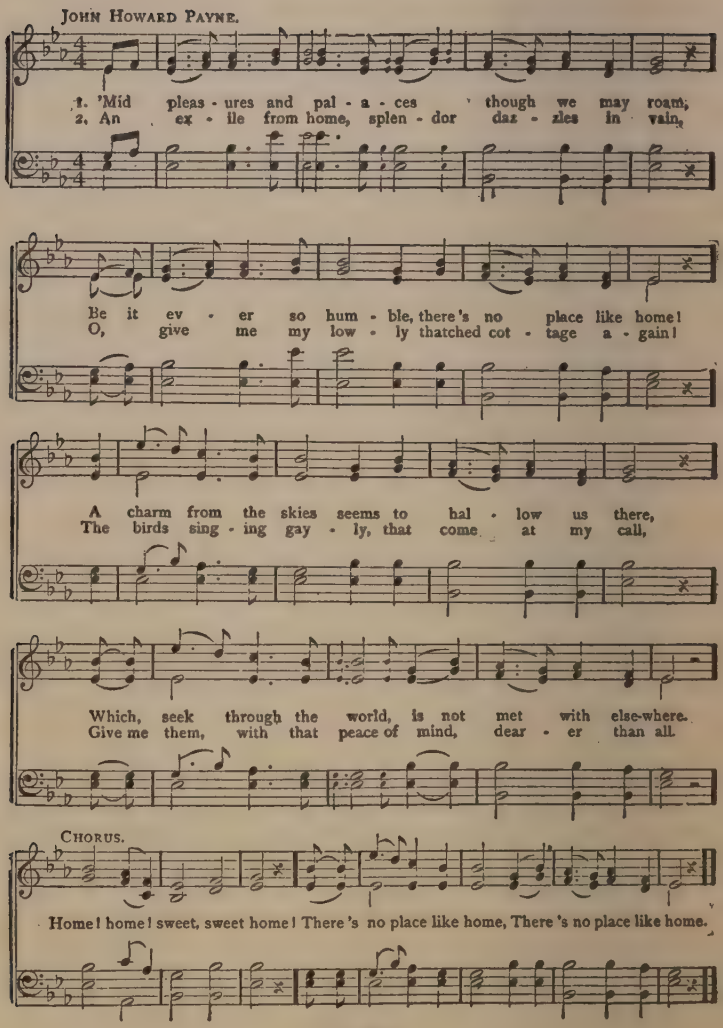
Allegro moderato.

Ciro Pinsuti. Arr. by Eben H. Bailey.

Unison Chorus.


1. The rose is queen a-mong the flowers, None oth-er is so fair; The lil-y
2. The rose will fade and fall a-way, The lil-y too will die; But love shall
nod-ding on her stem With fra-grance fills the air. But sweet-er than the
live for-ev-er-more Be-yond the star-ry sky. Then sweet-er than the
lil-y's breath And than the rose more fair, The ten-der love of hu-man hearts That
lil-y's breath And than the rose more fair, The ten-der love of hu-man hearts Up-
spring-eth ev-'ry-where. The ten-der love of hu-man hearts That springeth ev-'ry-where.
spring ing ev-'ry-where. The ten-der love of hu-man hearts Up-springing ev-'ry-where.

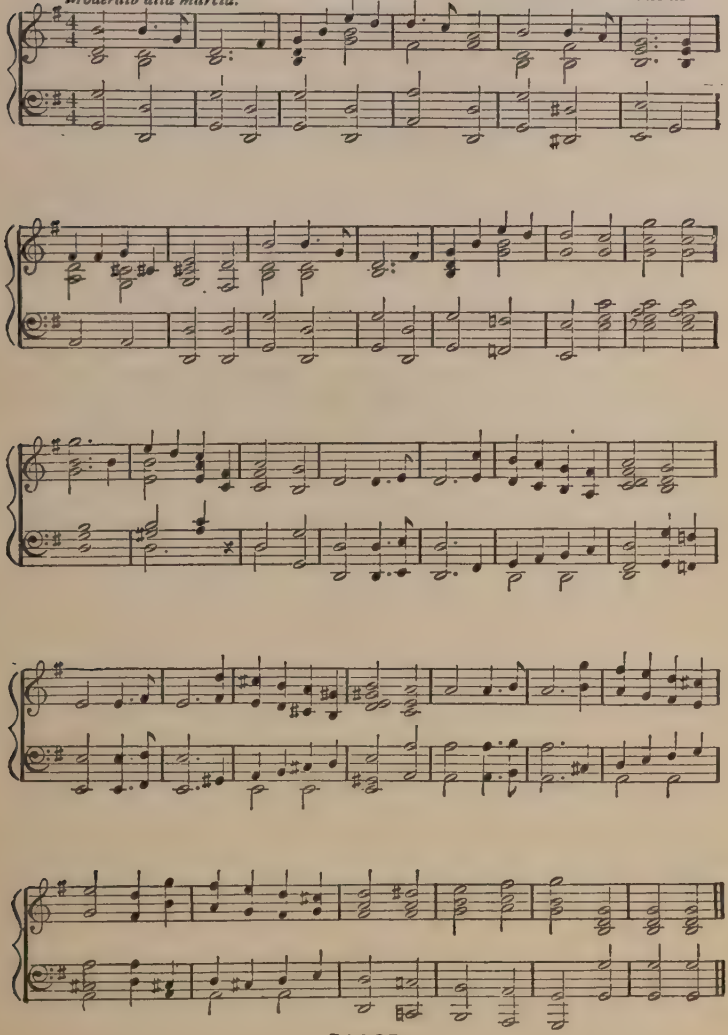
Home, Sweet Home.


JOHN HOWARD PAYNE.
1. 'Mid pleas - ures and pal - a - ces though we may roam;
2. An ex - ile from home, splen - dor daz - zles in vain.
Be it ev - er so hum - ble, there's no place like home!
O, give me my low - ly thatched cot - tage a - gain!
A charm from the skies seems to hal - low us there,
The birds sing - ing gay - ly, that come at my call,
Which, seek through the world, is not met with else-where.
Give me them, with that peace of mind, dear - er than all.
CHORUS.
Home! home! sweet, sweet home! There 's no place like home, There 's no place like home.

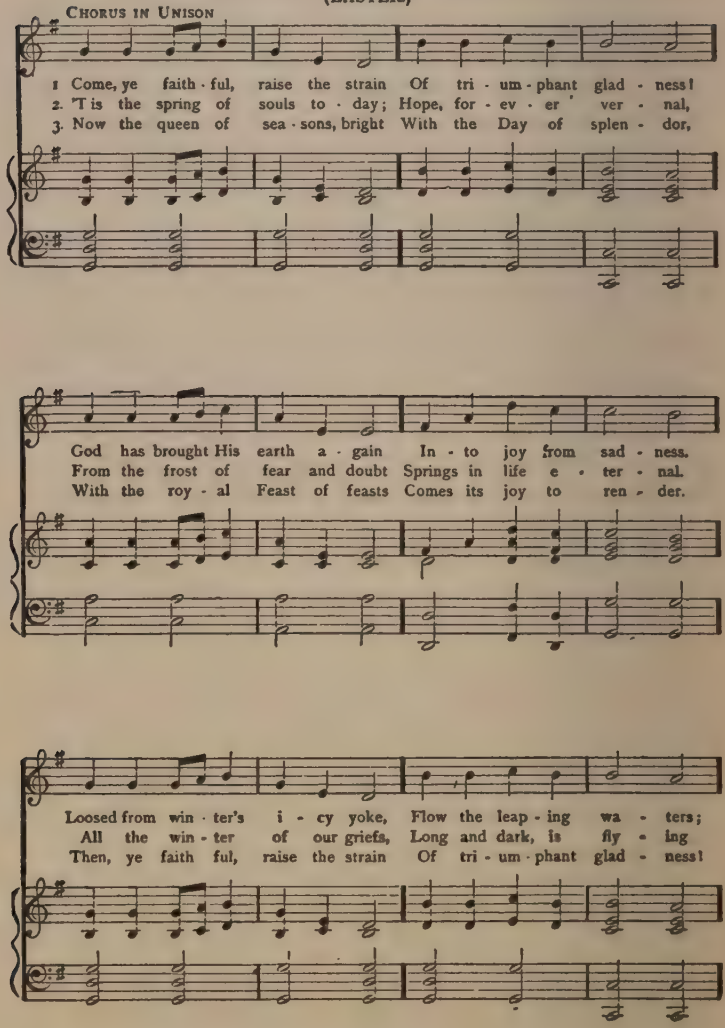
177 Processional March and Hymn.

(EASTER.)

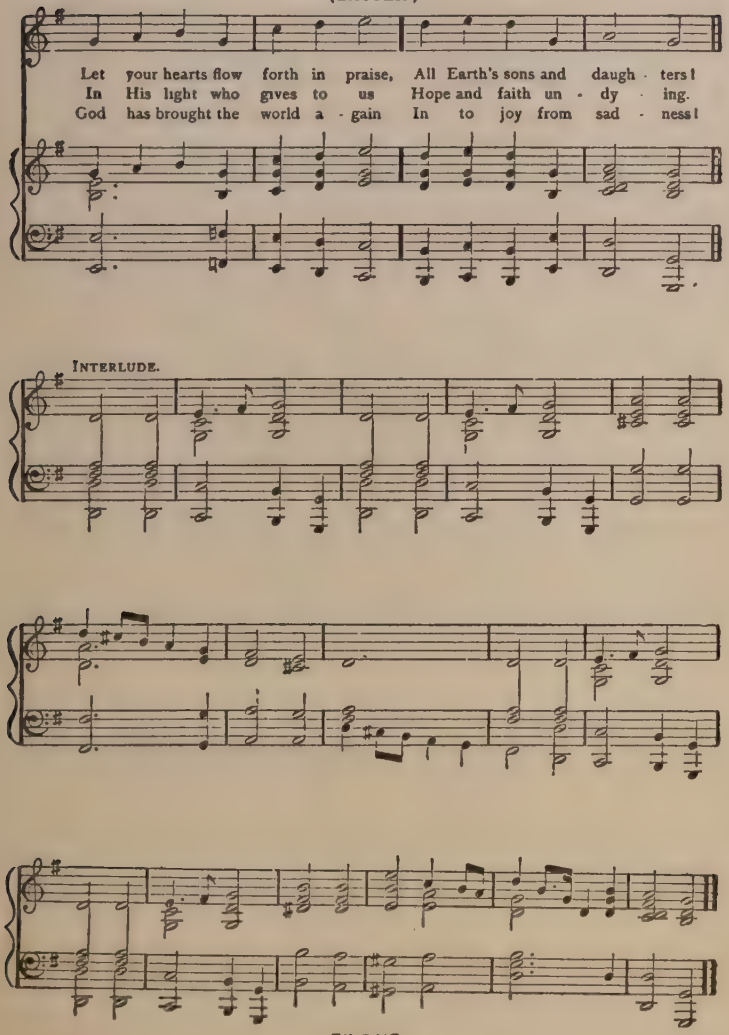
Moderato alla marcia. ARTHUR W. THAYER.



(EASTER.)

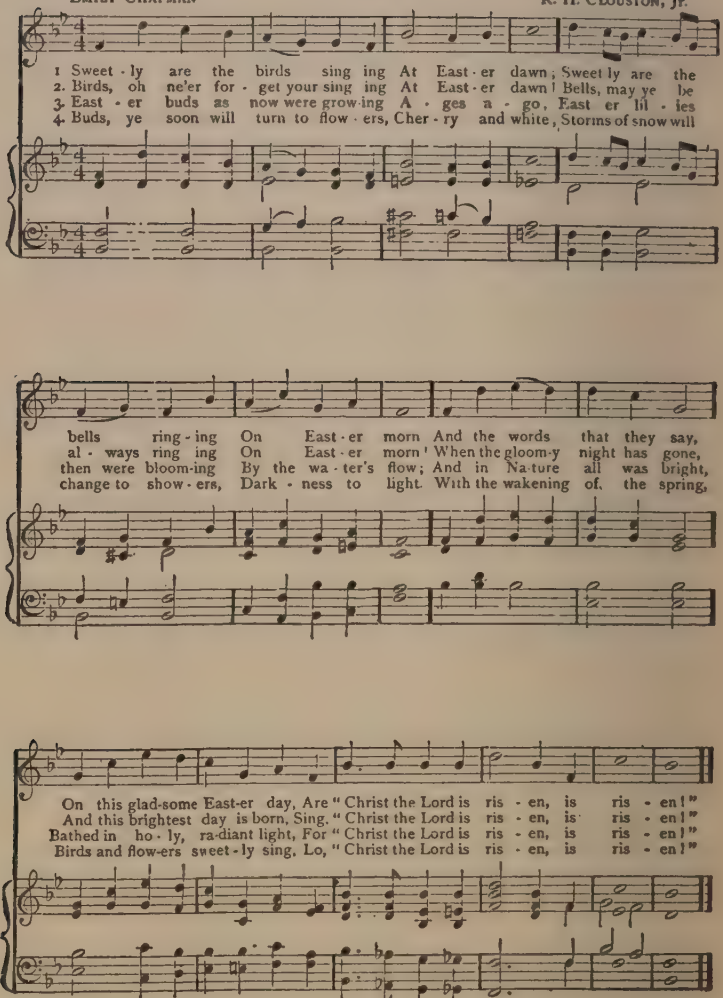

CHORUS IN UNISON
1 Come, ye faith · ful, raise the strain Of tri · um · phant glad · ness!
2. 'T is the spring of souls to · day; Hope, for · ev · er ver · nal,
3. Now the queen of sea · sons, bright With the Day of splen · dor,
God has brought His earth a · gain In · to joy from sad · ness.
From the frost of fear and doubt Springs in life e · ter · nal.
With the roy · al Feast of feasts Comes its joy to ren · der.
Loosed from win · ter's i · cy yoke, Flow the leap · ing wa · ters;
All the win · ter of our griefs, Long and dark, is fly · ing
Then, ye faith · ful, raise the strain Of tri · um · phant glad · ness!

(EASTER.)


Let your hearts flow forth in praise, All Earth's sons and daugh - ters!
In His light who gives to us Hope and faith un - dy - ing.
God has brought the world a - gain In to joy from sad - ness!
INTERLUDE.

186 Sweetly are the Birds Singing.

EMILY CHAPMAN R. H. CLOUSTON, Jr.

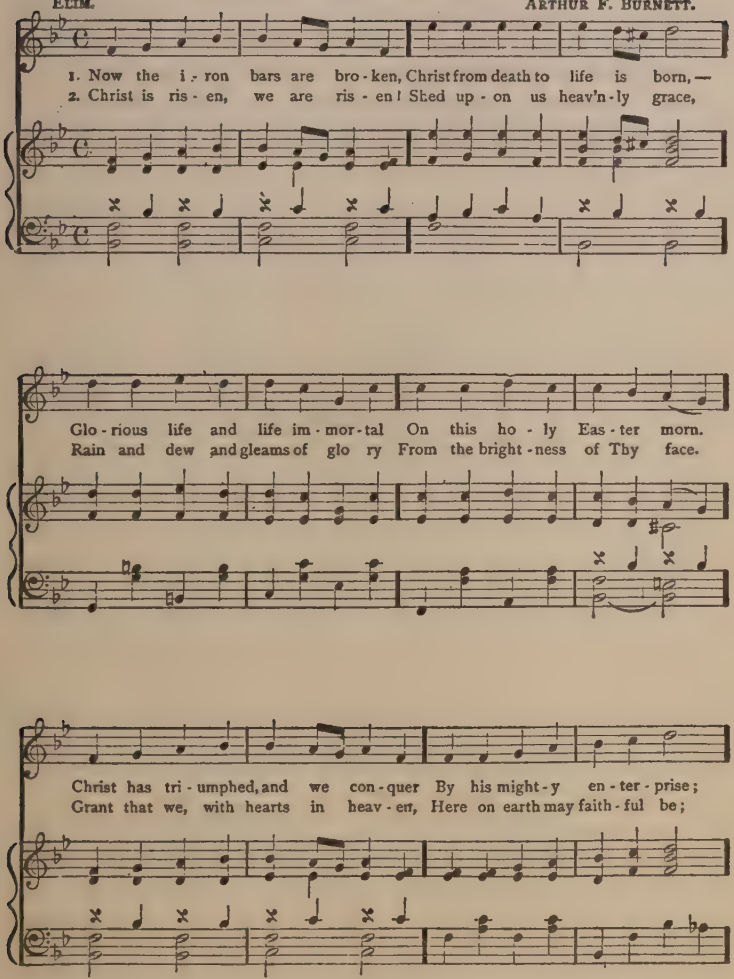

1 Sweet - ly are the birds sing ing At East - er dawn; Sweet ly are the
2. Birds, oh ne'er for - get your sing ing At East - er dawn! Bells, may ye be
3. East - er buds as now were grow-ing A - ges a - go, East er lil - ies
4. Buds, ye soon will turn to flow - ers, Cher - ry and white, Storms of snow will
bells ring - ing On East - er morn And the words that they say,
al - ways ring ing On East - er morn! When the gloom-y night has gone,
then were bloom-ing By the wa - ter's flow; And in Na-ture all was bright,
change to show - ers, Dark - ness to light. With the wakening of the spring,
On this glad-some East-er day, Are "Christ the Lord is ris - en, is ris - en!"
And this brightest day is born, Sing, "Christ the Lord is ris - en, is ris - en!"
Bathed in ho - ly, ra-diant light, For "Christ the Lord is ris - en, is ris - en!"
Birds and flow-ers sweet - ly sing, Lo, "Christ the Lord is ris - en, is ris - en!"

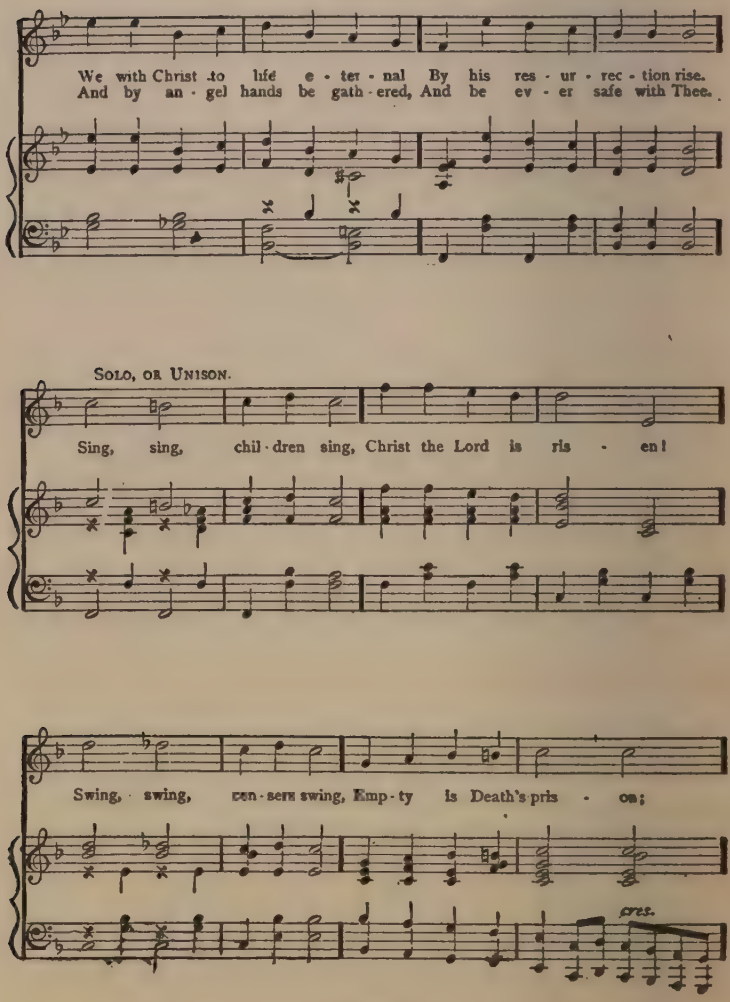
187 Now the Iron Bars are Broken.

(EASTER.)

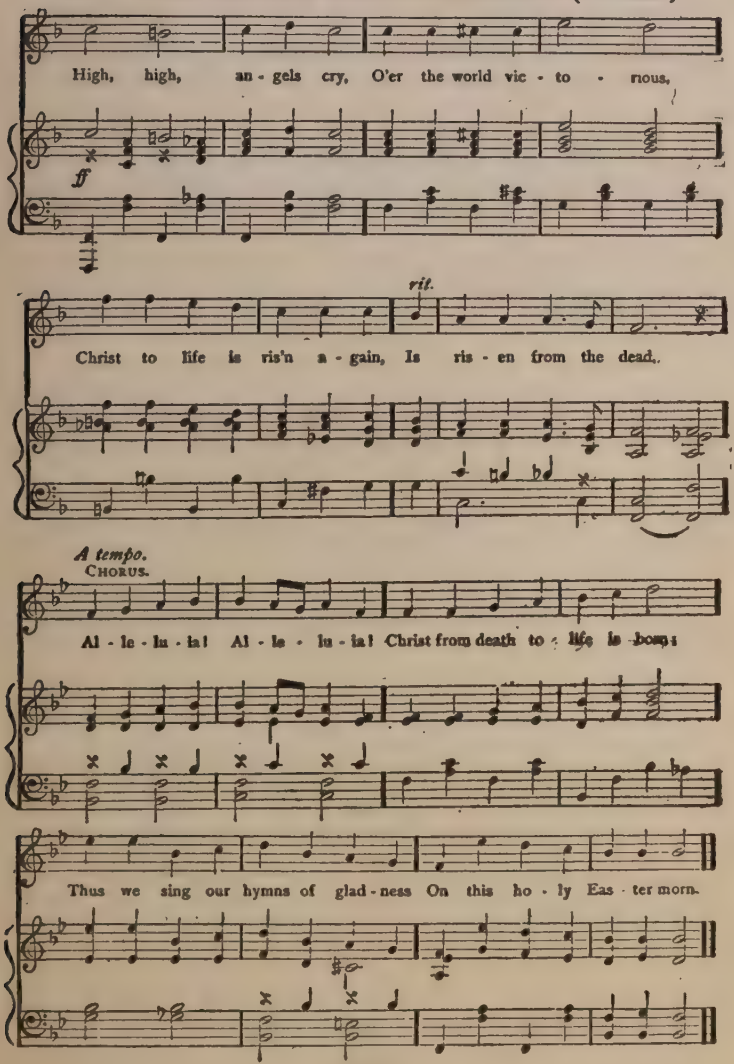
(This may be used as a Carol, or for a Recessional.)

ELIM. ARTHUR F. BURNETT.


1. Now the i - ron bars are bro - ken, Christ from death to life is born, —
2. Christ is ris - en, we are ris - en! Shed up - on us heav'n - ly grace,
Glo - rious life and life im - mor - tal On this ho - ly Eas - ter morn.
Rain and dew and gleams of glo ry From the bright - ness of Thy face.
Christ has tri - umphed, and we con - quer By his might - y en - ter - prise;
Grant that we, with hearts in heav - en, Here on earth may faith - ful be;


We with Christ to life e - ter - nal By his res - ur - rec - tion rise.
And by an - gel hands be gath - ered, And be ev - er safe with Thee.
Solo, or Unison.
Sing, sing, chil - dren sing, Christ the Lord is ris - en!
Swing, swing, ran - sem swing, Emp - ty is Death's pris - on;
cres.

Now the Iron Bars are Broken — (*Continued.*)


High, high, an - gels cry, O'er the world vic - to - rious,
ff
rit.
Christ to life is ris'n a - gain, Is ris - en from the dead.
A tempo.
CHORUS.
Al - le - lu - ia! Al - le - lu - ia! Christ from death to life is born:
Thus we sing our hymns of glad - ness On this ho - ly Eas - ter morn.

190 The Coming of Spring.

EDWARD A. HORTON.

EBEN H. BAILEY.

Tempo Moderato.

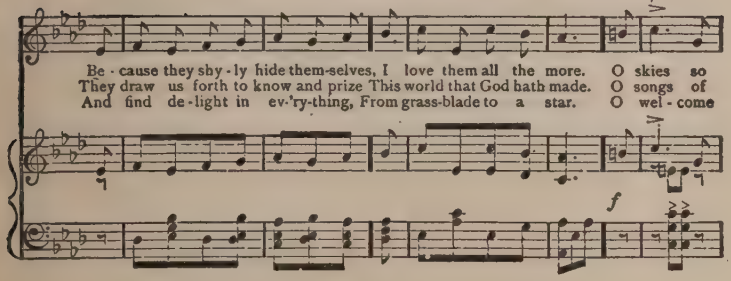
1. The flowers I
2. The notes I
3. The friends I

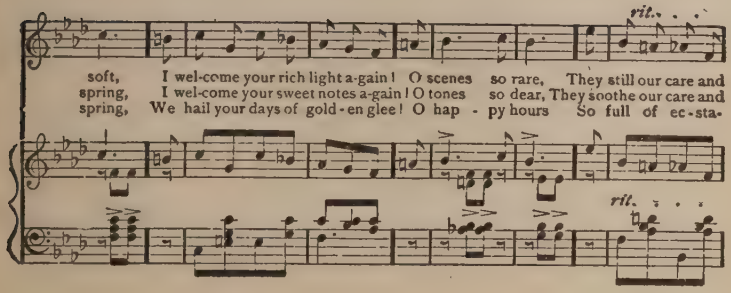
Allegretto.

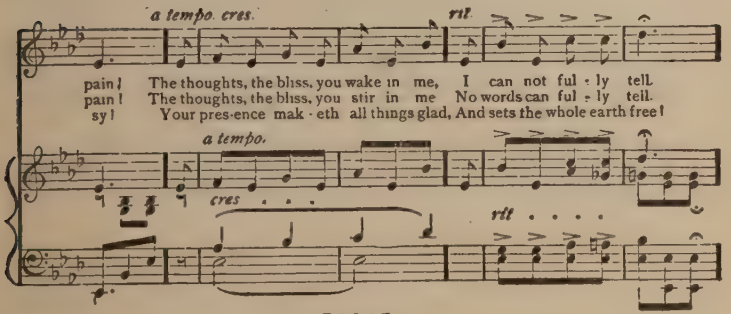
f *mp*

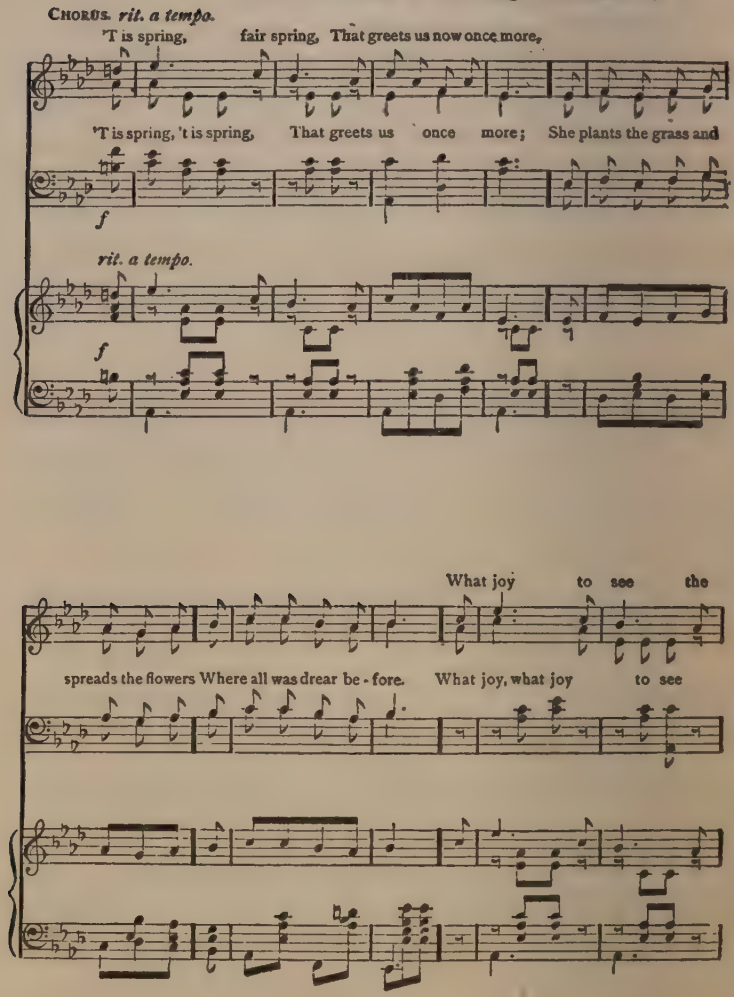
love Are those that first ap - pear, When lift - ing up their ti - ny heads,
love Are those I hear in spring, When on the whisp'ring boughs the birds
love Are those who long to see The com - ing back of bloom-ing spring,

They tell us spring is here. In mod - est hues, They gem the land-scape o'er;
Come back to us and sing. They tell of joys, Of walks by stream and glade;
With all it means to me; We share its gifts, And roam the fields a - far,

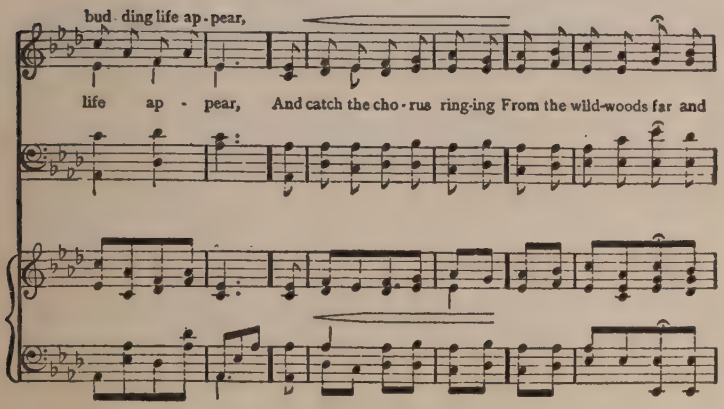

Be - cause they shy - ly hide them-selves, I love them all the more. O skies so
They draw us forth to know and prize This world that God hath made. O songs of
And find de - light in ev-'ry-thing, From grass-blade to a star. O wel - come
f

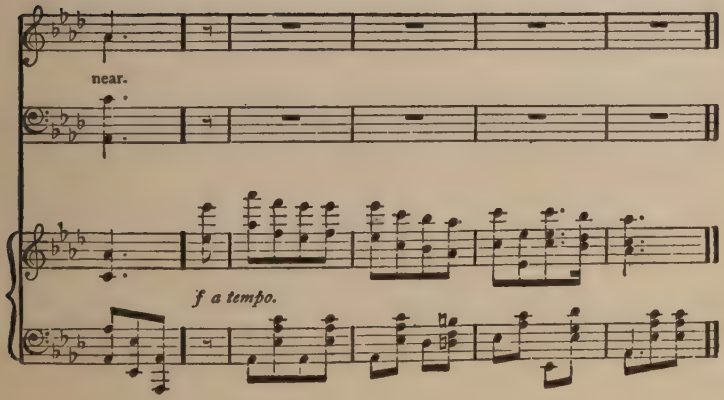

rit.
soft, I wel-come your rich light a-gain! O scenes so rare, They still our care and
spring, I wel-come your sweet notes a-gain! O tones so dear, They soothe our care and
spring, We hail your days of gold - en glee! O hap - py hours So full of ec-sta-
rit.


a tempo. cres.
rit
pain! The thoughts, the bliss, you wake in me, I can not ful - ly tell.
pain! The thoughts, the bliss, you stir in me No words can ful - ly tell.
sy! Your pres-ence mak - eth all things glad, And sets the whole earth free!
a tempo.
cres
rit


CHORUS. *rit. a tempo.*
'T is spring, fair spring, That greets us now once more,
'T is spring, 't is spring, That greets us once more; She plants the grass and
f
rit. a tempo.
f
What joy to see the
spreads the flowers Where all was drear be - fore. What joy, what joy to see

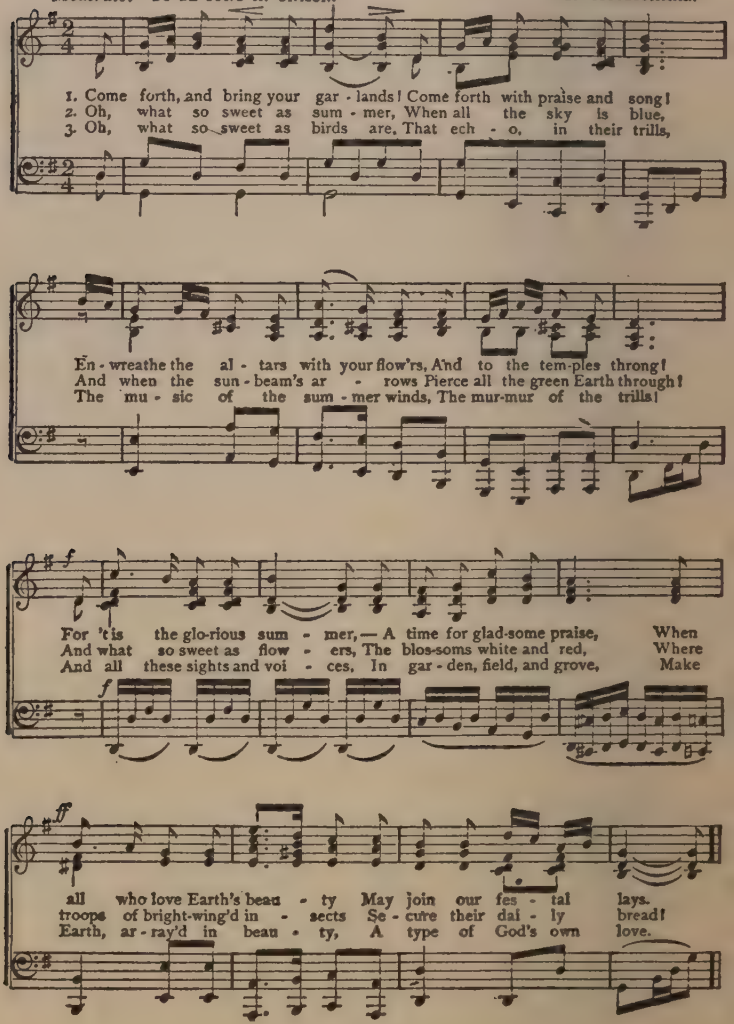
The Coming of Spring — (*Concluded.*)





193 Come forth and Bring your Garlands.

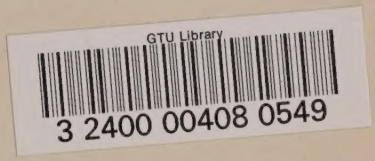
Moderato. TO BE SUNG IN UNISON. H. KOTZSCHMAR.


1. Come forth, and bring your gar - lands! Come forth with praise and song!
2. Oh, what so sweet as sum - mer, When all the sky is blue,
3. Oh, what so sweet as birds are, That ech - o, in their trills,
En - wreathe the al - tars with your flow'rs, And to the tem-ples throng!
And when the sun - beam's ar - rows Pierce all the green Earth through!
The mu - sic of the sum - mer winds, The mur-mur of the trills!
For 'tis the glo-rious sum - mer,— A time for glad-some praise, When
And what so sweet as flow - ers, The blos-soms white and red, Where
And all these sights and voi - ces, In gar - den, field, and grove, Make
all who love Earth's beau - ty May join our fes - tal lays.
troops of bright-wing'd in - sects Se - cure their dai - ly bread!
Earth, ar - ray'd in beau - ty, A type of God's own love.

Dec 14 & 15 Amt

Dec 23

DATE DUE



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